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VOLUME I

THE PIANIST'S GUIDE

THE UNIVERSITY SOCIETY INC.
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PUBLISHERS' FOREWORD

IT seems only a few years ago that the popular idea of standards in music education might be summed up in the word "method," each so-called "method" supposed to possess some mysterious potency for the achieving of phenomenal progress. Just as in the acquirement of knowledge in other departments of learning it eventually has been realized that "there is no royal road to success," so in recent years it has been established in the realm of music education that no longer in "method" but in "methods" is there found the key to genuine accomplishment. In other words, the successful teacher is the one who draws upon many sources for the particular remedy required in each individual case, and only through a thorough comprehension of basic principles, both within and without the realm of music, can such a teacher hope to choose those tactics best calculated to achieve the desired results in each separate instance.

It would be impossible in the space of one volume to sum up all of the various departments and sources of knowledge requisite to the well-equipped musician. However, it has been the endeavor of the editors to make of "The Pianist's Guide" an invaluable aid to this end. Even though it may not carry to completion the different subjects which it essays to treat, it is perhaps possible therein to open up added fields of thought and create interest in new paths of investigation, such as will lead the studious reader to further research in various important directions.

Where there exist marked divergencies of opinion between acknowledged experts in the realm of technical procedure, it is evident that a considerable latitude of treatment is permissible, even in the judgment of the rank and file of teachers. Thus a portion of this volume has been devoted to a study of the methods of many of these exponents of special systems, enabling the reader to choose from all according to his own special requirements.

The necessity for a broader equipment on the part of the piano teacher reaching far beyond his specialized realm into the realm of the orchestra, the chamber music literature, and to other fields covered by the available bibliography of music literature, cannot be too strongly urged upon every student of the piano, with the assurance that this will not only result in the making of a better pianist and a better musician, but also a stronger force for musical culture in the community within which these talents are given outlet.

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THE WORLD'S ONE HUNDRED GREATEST COMPOSITIONS FOR THE PIANO

COMMITTEE OF SELECTION

ARTHUR FOOTE, veteran American composer and organist.
FANNIE BLOOMFIELD-ZEISLER, American pianist.
NICHOLAS DEVORE, president of the National Academy of Music.
BERNARD BOEKELMAN, musical pedagogue.
CHARLES DENNÉE, of the New England Conservatory of Music.
AUGUST FRAEMCKE, director of the New York College of Music.
FANNY MORRIS SMITH, teacher and author.

IN attempting to present to the musical public for the first time an authoritative list of one hundred of the world's greatest piano pieces, in harmony with the general plan outlined in Vol. VII of MODERN MUSIC AND MUSICIANS FOR VOCALISTS, which contains a similar list of the one hundred greatest songs, the editors of this edition of MODERN MUSIC AND MUSICIANS were confronted with many problems of exceeding difficulty. Not only is the literature for the piano larger and seemingly more varied, but the divergencies of opinion between musicians, both theorists and pianists, have proven to be so great, and are based upon so many different points of view, that it required no little hardihood to adhere persistently to the plan of procedure originally outlined.

The principle of confining the representation of any one composer to a maximum of six selections was of necessity early abandoned, especially in the case of Chopin, Schumann and Liszt, the three pianistic giants of the Romantic period. It was also evident at an early stage that the final result, on the basis of the number of votes cast, would hardly be to the liking of any one member of the very committee which was responsible for the selections. In this, however, there is a strong element of strength in favor of the present list and the manner in which it has been prepared.

Divergencies of opinion usually emanate from differences in individual viewpoint, and from the beginning the idea has been, not to give to the world a list of what in the opinion of any one individual are the hundred greatest piano pieces of the ages, but to attempt to supply, for the guidance of the great musical public to which a work of this character should appeal, a list of pieces which would incorporate a *consensus* of opinion as tabulated from reports we have secured at great effort from a number of the leading authorities in various departments of musical activity.

As representative of the various methods of selection employed by the different members of the committee, there are presented original statements from a number of them. Perhaps the most noteworthy of these, as to both breadth and comprehensiveness, is that by Arthur Foote, in which he outlines "The Important Factors in Piano Music," as follows:

There are several constituent qualities, some of which must be present in any great piano composition, nay, even in a lesser degree in pieces that are simply ephemeral. They may be indicated as follows: (1) originality; (2) nobility of musical thought; (3) a certain amount of contrapuntal (or voice part) writing; (4) poetic feeling (imagination); (5) external charm, either melodic or harmonic; (6) technical practicability. It is needless to remark that the last two are of lesser consequence than the others.

The great mass of pieces that are popular, having their little day, will, as a rule, be found to possess the qualities of 5 and 6; for, in fact, to become popular they must be both quickly liked, perhaps indeed as speedily forgotten, and playable. Sometimes, also, we find the higher attributes of 3 or 4—as in the *Fileuse* and *Märchen* of Raff, the *Venitiènne* of Godard, the *Intermezzo* (op. 8) of Schütt. In the lighter pieces by Tschaikowsky, such as the *Barcarolle* in G minor, their contrapuntal side does much toward giving them a more lasting interest.

Coming to the greater piano music, everyone will agree that the music of Bach is conspicuous for originality, elevated thought, masterful counterpoint and playability, with generally an absence of charm of the superficial sort,—although players are coming to recognize that poetic, sensitive musical feeling is more of a factor than used to be considered the case. In the less important sonatas of Beethoven, we see the first, second and third qualities mentioned, and the main reason why these sonatas are less important than the greater ones, as op. 31, No. 2; op. 57; op. 111, is in the fact that the latter also possesses in a higher degree the fourth quality. Mendelssohn, as much underrated to-day as he was once overpraised, is conspicuous for qualities 3, 5 and 6. In considering the matter of originality we must remember his period; and surely the creator of the Scherzi and of the "Songs Without Words" was a composer both original and poetic. The world is indeed unjust to Mendelssohn nowadays. Weber is another whose originality is now forgotten;—witness the "Invitation to the Dance" and the A flat Sonata.

In Liszt, 4, 5 and 6 are noticeable qualities, while there is abundant originality,—albeit, its presence is to some obscured by mannerisms, especially by those of an harmonic nature.

In the smaller pieces of Schumann and Grieg one is instantly struck by their originality and poetic feeling, while in the Schumann Fantasie, for example, we find every property that goes into the making of the greatest of works. Brahms, we may believe, was not greatly occupied with superficial charm or playability, but he stands out above anyone since Schumann by his possession of all of the other qualities named.

Chopin, the only composer of his time whose works have steadily risen higher and higher in public estimation, to-day occupies a more elevated position than would have seemed possible fifty years ago. In him there are always originality, refined musical thought, poetry, charm, and perfect playability. It is true that a large portion of his pieces are in the simple form of melody with accompaniment, his wonderful inventions in breaking up a chordal accompaniment forming one of his precious gifts to music, but in some of his finest works we also find the contrapuntal side well marked.

Debussy, to-day the strongest factor in piano writing and playing, is noteworthy for qualities 1, 4, 5 and 6, while his harmonic innovations cannot fail to have some permanent effect, although no one should be so rash as to estimate its extent.

One could go much further in a discussion such as this, but the result would only be to find that all of the truly great piano compositions, such as the Bach Chromatic Fantasia, the Mozart D minor Concerto, many of the Beethoven Sonatas, the Fantasies of Schubert and Schumann, the Chopin Scherzi, Polonaises, etc., the Mendelssohn "Variations sérieuses," the Liszt Sonata, the Grieg Ballade, the Tschaikowsky Concerto in B flat minor, the Brahms Sonatas, Rhapsodies and Intermezzi, are invariably characterized by the possession of those qualities designated as 1, 2, 3 and 4, becoming all the better when qualities 5 and 6 are also present.

A somewhat different classification of the requisite merits of a piano composition is given by Mr. Charles Dennée, who lays even less stress upon the purely technical and "practical" elements. His brief summing up of the question follows:

A composition to contain the elements of greatness and lasting worth must embody the following qualities: First, inspiration, spontaneity and originality; second, scholarly treatment; third, an appeal to the heart or the intellect, or both.

Technical difficulties or virtuosic, bombastic style do not usually make a great composition. The works of Bach, Beethoven, Schumann and others of the Master Composers contain qualities of musical worth and nobility of purpose and expression that have caused them to live through the years of transition in which modern ideas and development in composition have failed to dim their greatness, and they will continue to live long after the pretentious efforts of many of the Modern Composers have been forgotten. Neither do length and largeness of style always tend to make a composition great. Many of the smaller compositions have the attribute of greatness and will always hold the respect and admiration of all true musicians.

A marked contrast is shown in the two ensuing statements from the associate editors of the first edition of the Century Library of Music. The "workability" of the thematic material and the perfection of form evidenced

in its development, predominate in the ideal by which Bernard Boekelman measures a "masterpiece." To quote his own words:

A masterpiece is a composition which is created, not made; and of which no note may be altered without injuring the perfect whole.

The first requirement of an art-work is an expressive melodic subject of purity and originality. As the florist looks for the best seeds in order to insure, from the beginning, healthy plants, so the composer gives his first attention to the creation of proper themes (subjects) for a musical composition. These melodies, once obtained by inspiration, may be remodeled, altered and embellished; too much care, therefore, cannot be bestowed, from the inception to the completion of the organic whole.

A form, elastic, beautiful and well balanced, greatly facilitates the scientific development of the themes in respect to melody, harmony and rhythm.

When an art-work is thus a living growth it is said to be sincere in that it is not artificial; and sincerity is the first requirement of all great art.

In the selection of music, after examining the principal material, one next observes with what skill the composer has used his resources. A composition should manifest no constraint; it should flow naturally as if it had grown spontaneously. "Every detail should bear relation to the original design."

Analysis of the form selected, will exhibit the composer's ability and learning. How are the variations of the theme (or themes) made? Are the contrasts between the several different themes well balanced? Do they give expressiveness to the music? Has use been made of characteristic rhythms, modulation, tonality, of new figures introduced in the accompaniment and perhaps afterward independently?—dramatic effects?—varying devices of counterpoint? All of these things belong to the science of writing music.

The variation form (theme with variations)—for example, Beethoven's 32 Variations, or Mendelssohn's "Variations sérieuses"—shows the resources of inspiration, and how infinitely an original idea in the hands of genius can be changed, embellished and disguised. There is a tendency to neglect the variation form; but as long as music can give expression to feeling where words fail, this form will remain the composer's first and last choice for the creation of great music works.

On the other hand, what has been called "the heaven-endowed gift of melody" is, in the opinion of Fanny Morris Smith, one of the factors which cannot be lacking in a musical composition which aspires to immortality. Presenting it in her own words, we have the following:

The part of a musical composition that determines its claim to immortality is its melody. Good melodies go down the ages, even if they are stolen and reset by every generation. They die only with the civilization that has produced them. But melodies are not compositions,—they are material out of which compositions are made.

Given a good melody, something else is needed to make a great work. The composer must use his material to express adequately some human emotion, or sequence of emotions. Music must excite feeling; it must develop its play of emotions in a logical sequence, exactly like a poem, a novel, or a drama. Lastly, this expression must be in terms of beauty. Beauty of tone, beauty of rhythm, beauty of harmony, beauty of construction, these four are the elements of all great music, and they are to be found in every composition included in this work.

In making my selections I have tried to include as wide a range of temperament, mood and emotion as possible; I have given preference to works that are preëminent for melodic beauty and I have sought to choose those that offer the greatest charm of harmony, and the keenest interest in musical construction.

For ease in making comparisons, and for the sake of permanently recording the results of the labors of the Editorial Committee in this connection, there is here inserted the complete list of one hundred greatest piano compositions as finally decided upon.

THE WORLD'S ONE HUNDRED GREATEST COMPOSITIONS FOR THE PIANO

BACH
- Chromatic Fantasie and Fugue
- Italian Concerto

BACH-LISZT
- Fantasie and Fugue, G Minor
- Prelude and Fugue, A Minor

BEETHOVEN
- Sonata appassionata, Op. 57, F Minor
- Sonata Pathetique, Op. 13
- Sonata quasi una fantasia ("Moonlight") Op. 27, No. 2
- Sonata, Op. 31, No. 2, D Minor
- Sonata, Op. 31, No. 3, E-flat
- Sonata, Op. 53, C Major
- Sonata, Op. 110, A-flat Major

BRAHMS
- Capriccio, Op. 76, No. 2, B Minor
- Rhapsodie, Op. 79, No. 1, B Minor
- Rhapsodie, Op. 79, No. 2, G Minor

CHAMINADE
- En Automne, Etude de Concert

CHOPIN
- Ballade, Op. 23, G Minor
- Ballade, Op. 47, A-flat Major

CHOPIN
- Berceuse, Op. 57
- Etude, Op. 10, No. 3, E Major
- Etude, Op. 10, No. 5, G-flat
- Etude, Op. 10, No. 12, C Minor
- Etude, Op. 25, No. 1, A-flat
- Etude, Op. 25, No. 9, G-flat
- Etude, Op. 25, No. 12, C Minor
- Nocturne, Op. 15, No. 2, F-sharp Major
- Nocturne, Op. 27, No. 2, D-flat
- Nocturne, Op. 37, No. 2, G Major
- Nocturne, Op. 48, No. 1, C Minor
- Polonaise, Op. 40, No. 2, C Minor
- Polonaise, Op. 53, A-flat
- Prelude, Op. 28, No. 15, D-flat
- Scherzo, Op. 20, B Minor
- Scherzo, Op. 31, B-flat Minor
- Sonata, Op. 35, B-flat
- Waltz, Op. 34, No. 1, A-flat
- Waltz, Op. 42, A-flat
- Waltz, Op. 64, No. 2, C-sharp Minor

FRANCK
- Prelude, Choral and Fugue

GLUCK-BRAHMS
- Gavotte, from "Iphigenie in Aulis"

GRIEG
- Peer Gynt Suite, Op. 46
  - a. Morning
  - b. Ase's Death
  - c. Anitra's Dance
  - d. In the Hall of the Mountain King
- Sonata, Op. 7, E Minor
- To Spring, Op. 43, No. 6

HANDEL
- Suite, D Minor
- Variations, E Major; "The Harmonious Blacksmith"

HAYDN
- Andante with Variations, F Minor

HENSELT
- If I Were a Bird ("Si oiseau j'étais"), Etude, Op. 2, No. 6

LISZT
- Au bord d'une source
- Etude, D-flat Major ("Un Sospiro")
- Gnomenreigen
- Hungarian Rhapsody, No. 2
- Hungarian Rhapsody, No. 12
- Liebestraum, No. 3
- Polonaise, E Major
- Waldesrauschen

MACDOWELL
- Scotch Poem

MENDELSSOHN
- Prelude and Fugue, E Minor
- Rondo Capriccioso, Op. 14
- Spring Song (Song Without Words), Op. 62, No. 6
- Spinning Song (Song Without Words), Op. 67, No. 4
- Variations sérieuses, Op. 54

MOSZKOWSKI
- Serenata, Op. 15, No. 1

MOZART
- Fantasia in C Minor, No. 2

PADEREWSKI
- Minuet, Op. 14, No. 1
- Theme and Variations, B-flat Major

PAGANINI-LISZT
- La Campanella

RACHMANINOFF
- Prelude, Op. 3, No. 2, C-sharp Minor

RAFF
- La Fileuse

RUBINSTEIN
- Barcarolle, A Minor
- Barcarolle, No. 4, G Major
- Etude, Op. 23, No. 2
- Kamennoi-Ostrow, Op. 10, No. 22

SAINT-SAËNS
- Romance sans Paroles

SCARLATTI
- Capriccio, E Major
- Sonata, A Major

SCHARWENKA
- Polish Dance, Op. 3, No. 1

SCHUBERT
- Impromptu, Op. 90, No. 4, A-flat Major
- Impromptu, Op. 142, No. 3, B-flat
- Moment Musicale, Op. 94, No. 3, F Minor

SCHUBERT-LISZT
- Hark! Hark! the Lark!
- The Erl King

SCHUBERT-TAUSIG
- Marche Militaire

SCHUMANN
- Aufschwung (Soaring) Op. 12, No. 2
- Carnaval, Op. 9
- Etudes Symphoniques, Op. 13
- Fantasie, Op. 17, C Major
- Kreisleriana, Op. 16
- Nocturne (Nachtstück) Op. 23, No. 4
- Romance, Op. 28, No. 2, F-sharp
- Toccata, Op. 7
- Träumerei
- Vogel als Prophet, Op. 82, No. 7
- Warum? Op. 12, No. 3

SINDING
- Rustle of Spring

TSCHAIKOWSKY
- Barcarolle from "The Seasons"
- Chant sans Paroles
- Theme and Variations, Op. 19, No. 6

WAGNER-LISZT
- Spinning Song, from "The Flying Dutchman"

WEBER
- Invitation to the Dance, Op. 65
- Momento Capriccioso, B-flat Major
- Mouvement Perpetuel, from Sonata, Op. 24

The most radical dissent from the collective result above recorded was voiced by Mrs. Fannie Bloomfield-Zeisler, foremost American pianist. As Mrs. Zeisler was the last of the committee to prepare her report, it was possible to lay before her the result of the voting on the part of the other members of the committee, and while certain changes in the list were brought about as the result of her vote, there yet remains such a striking difference between the collective list and the individual one submitted by Mrs. Zeisler that it might easily be regarded in the light of a minority report.

For this reason there is printed in full the list prepared by Mrs. Zeisler, and a comparison of it with the one which is the result of the combined efforts of the committee as a whole which will give some hint as to the complexity of the task essayed by him who hopes to narrow the piano literature of the ages within the confines of a hundred titles, expressing finite views as to just what Posterity will deem worthy of the laurel wreath of immortality.

In the following statement Mrs. Zeisler has endeavored to outline some of the things she had in mind during the process of elimination:

Out of the one hundred compositions which received the votes of the majority of my colleagues I have been able to choose only sixty-eight as in my estimation coming under the head of immortal piano compositions, or rather such as I believe deserve to be immortal. To these I have added my own selection of thirty-two. This is as I feel about it to-day, allowing for the likelihood that I may have forgotten more than one that I would consider deserving of a place in the list of one hundred.

But it is just as difficult for me to say why I chose these and not others, to define what makes a musical composition really great, so great as to be immortal, as it would be for me to explain what makes a woman beautiful. A woman might have a classical nose, beautiful eyes, an exquisite mouth, a peach-bloom complexion, delicately chiseled ears, marvelous hair, and yet not be beautiful, while another may fall short of perfection in one or more of these features and still be a feast for all eyes.

Many qualities go to make up a beautiful piano composition, but just what the formula for this mixture is, allowing for a diversity of tastes, I believe it impossible to state in words. There should be, first and foremost, beautiful melodies or themes, perfect form, contrast, variety of mood, interesting harmonic changes, piquant rhythms, imagination, playable technical construction, originality, and so forth.

But who can say what the proper proportions of these ingredients should be and in just what doses they are represented in what we are pleased to call immortal compositions? It is indeed a daring thing to attempt the construction of such a list, because we

do not know but that a generation or two hence we may be laughed at for our pains. The best we can do is to choose those that have stood the test of a considerable number of years and give satisfaction alike to public, musicians, and—I was just going to say—the critic; but that is asking too much.

A few of the compositions on the list selected by my colleagues I have omitted because they are not original piano compositions, but arrangements. On the other hand, I retained some transcriptions because the transcription in itself is so remarkable a piece of work that it deserves consideration for its own sake in the same way that the German translation of Shakespeare by Schlegel and Tieck have been pronounced by some critics to be as wonderful as the original works themselves. As an example I might cite the Bach Toccata and Fugue in D minor for organ, transcribed for the piano by Tausig. This has been done so marvelously that the dignity and grandeur of the composition have been positively enhanced by the transcriber.

I suppose I ought to be ashamed to confess that I still consider the melody or the theme of the first importance. I hold to the old-fashioned view that if you have nothing to develop it makes no difference how well you develop it. In these days of mood painting, which satisfies the jaded nerves of the musical decadents, melody has come to be considered as worse than superfluous, but I feel certain that the very compositions that are now regarded rather disdainfully by our "up-to-date" musicians will be the ones that will go on indefinitely giving pleasure and inspiration to future generations.

Here is my list:

BACH
- Chromatic Fantasie and Fugue
- Fugue, A Minor (not in "The Well-Tempered Clavichord")
- Gigue, E Minor
- Gigue, B-flat Major
- Italian Concerto

BACH-LISZT
- Fantasie and Fugue, G Minor
- Prelude and Fugue, A Minor

BACH-TAUSIG
- Toccata and Fugue, D Minor

BEETHOVEN
- Sonata, E-flat Major, Op. 31, No. 3
- Sonata, C Minor, Op. 13 (Pathetique)
- Sonata, Op. 27, No. 2 (Moonlight)
- Sonata Appassionata
- Sonata, D Minor, Op. 31, No. 2
- Sonata, Op. 111

BRAHMS
- Capriccio, B Minor, Op. 78, No. 2
- Intermezzo, E-flat, Op. 117, No. 1
- Intermezzo, B-flat Minor, Op. 117, No. 2
- Rhapsodie, G Minor, Op. 79, No. 2

CHOPIN
- Ballade, G Minor, Op. 23
- Ballade, A-flat Major, Op. 47
- Ballade, F Minor, Op. 52
- Berceuse, Op. 57
- Etude, G-flat, Op. 10, No. 5
- Etude, C Minor, Op. 10, No. 12
- Etude, Op. 25, No. 1
- Etude, G-flat, Op. 25, No. 9
- Etude, E Major, Op. 10, No. 3
- Etude, Op. 25, No. 2
- Etude, Op. 25, No. 7
- Fantasie, Op. 49
- Fantasie-Impromptu, Op. 66
- Nocturne, G Major, Op. 37, No. 2
- Nocturne, D-flat, Op. 27, No. 2

CHOPIN
- Nocturne, C Minor, Op. 48, No. 1
- Nocturne, F-sharp, Op. 15, No. 2
- Polonaise, A-flat Major, Op. 53
- Prelude, D-flat, Op. 28, No. 15
- Scherzo, B Minor, Op. 20
- Scherzo, B-flat Minor, Op. 31
- Scherzo, C-sharp Minor, Op. 39
- Sonata, B-flat Minor, Op. 35
- Waltz, Op. 64, No. 1
- Waltz, C-sharp Minor, Op. 64, No. 2
- Waltz, A-flat, Op. 42

FRANCK
- Prelude, Choral and Fugue

GRIEG
- Humoreske, G-sharp Minor, Op. 6, No. 2
- Lyric Pieces, Op. 43, Nos. 1, 4, 5, 6
- Menuet from Sonata, E Minor, Op. 7
- Notturno, C Major, Op. 54, No. 4
- Passing Wedding Procession, Op. 19, No. 2

HANDEL
- Variations, E Major ("The Harmonious Blacksmith")

HANDEL-BRAHMS
- Variations and Fugue, Op. 24

HAYDN
- Variations, F Minor

HENSELT
- If I Were a Bird

LISZT
- Au bord d'une source
- Etude, D-flat
- Etude de Concert, F Minor
- Gnomenreigen
- Hungarian Rhapsody, No. II
- Hungarian Rhapsody, No. XII
- Liebestraum, No. III
- Mephisto Waltz (2nd Episode from Lenau's Faust, "The Dance in the Village Inn")
- Waldesrauschen

MENDELSSOHN
- Prelude and Fugue, E Minor
- Rondo Capriccioso, Op. 14
- Scherzo, E Minor, Op. 16, No. 2
- Song Without Words, Op. 67, No. 4 ("Spinning Song")
- Song Without Words, Op. 62, No. 6 ("Spring Song")
- Variations serieuses, Op. 54

MOSZKOWSKI
- Serenata, Op. 15, No. 1

MOZART
- Fantasie, C Minor

RACHMANINOFF
- Prelude, C-sharp Minor

RAFF
- La Fileuse
- Giga con Variazioni, from Suite, Op. 91

RUBINSTEIN
- Barcarolle, A Minor, Op. 93
- Etude, Op. 23, No. 2
- Kamennoi Ostrow, F-sharp, Op. 10, No. 22

SCARLATTI
- Capriccio, E Major

SCHUBERT
- Fantasie (Wanderer)
- Impromptu, B-flat, Op. 142, No. 3
- Impromptu, A-flat Major, Op. 90, No. 4
- Musical Moment, Op. 94, No. 3

SCHUBERT-LISZT
- The Erlking,
- Hark, Hark, the Lark

SCHUBERT-TAUSIG
- Marche Militaire

SCHUMANN
- Arabesque, Op. 18
- Aufschwung ("Soaring"), Op. 12, No. 2
- Carnaval, Op. 9
- Des Abends, Op. 12, No. 1
- Etudes Symphoniques, Op. 13
- Fantasie, C Major, Op. 17
- Nocturne, Op. 23, No. 4
- Romance, F-sharp, Op. 28, No. 2
- Sonata, G Minor, Op. 22
- Toccata, Op. 7
- Traumerei
- Traumeswirren, Op. 12, No. 7
- Vogel als Prophet, Op. 82, No. 7
- Warum? Op. 12, No. 3

WAGNER-LISZT
- Spinning Song from "The Flying Dutchman"

WEBER
- Invitation to the Dance

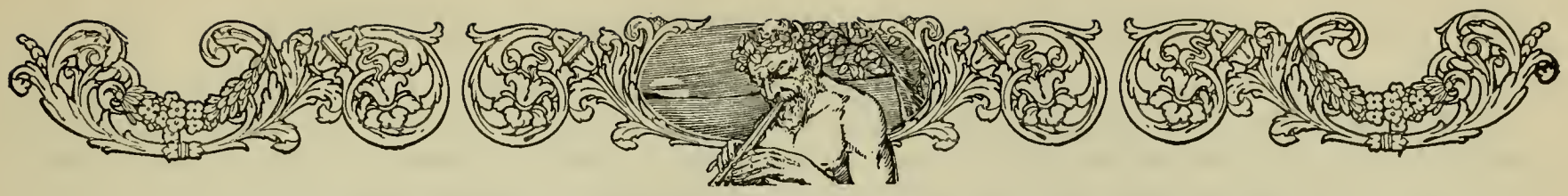
A comparative analysis of these two lists will enable one to judge in a measure the difficulties which have been surmounted in the achieving of the task, the result of which is intended to constitute one of the unique features of this edition; for example, Mrs. Zeisler sacrifices the whole of Paderewski, Tschaikowsky, Sinding, Chaminade, MacDowell, Saint Saëns and Debussy, besides reducing Beethoven from seven to six, and Weber from three to one in order to make place for still more of Bach, Schumann, Chopin and Grieg. Thus it is that even the element of time, which is supposed to be the supreme test of greatness, becomes one of the most elusive of factors in isolating that will-o'-the-wisp which we call fame.

That the field of really great piano music, although with difficulty compressed into a hundred titles, is yet measurably limited, is emphasized on the other hand by the fact that practically every piece which put forth any claim for inclusion in the list of the "hundred immortals" found no difficulty in gaining a position in the complete list of pieces which make up the contents of the seven volumes of instrumental music, composing the present edition of Modern Music and Musicians. This means that in this complete library there setting forth Mendelssohn in the genealogy of musical literature which should be the complement of every home that counts a piano as one of its home-making factors.

One of the committee has suggested that future generations may only laugh at us for our feeble efforts. It would be foolhardy to say this is impossible. Nothing is so proverbially fickle as fame, and the standards of judgment so change with every generation that what we ignore to-day may be extolled to-morrow, and some of what we now call immortal may be discarded altogether under a later system of æsthetics. Bach and Mendelssohn are cases in point. The former, forgotten soon after his death, has, since his rediscovery, grown to a stature hardly surpassed by any other composer, while the very man who had the sagacity to reclaim his work for posterity—Mendelssohn adored by his own generation,—is to-day almost wholly neglected. Yet many times the pendulum will have to sway to and fro before the final pages can be written setting forth Mendelssohn in the genealogy of musical heroes.

Underneath it all seems to be the one intangible factor which none may weigh, but which yet seems to be the magic wielder of the wand that mysteriously tips the scale, unmindful of our feeble predictions; and that, in music as in all art, is—sincerity. And even in this there are some who will dissent.

FAMOUS PIANISTS



FAMOUS PIANISTS OF PAST AND PRESENT

By ARTHUR ELSON

ABOUT two centuries ago, in a well-known German city, a certain man might have been seen playing diligently at the harpsichord, while another man listened unseen. Subject and answer, counterpoint and canon—all came in orderly sequence from the player's fingers, while he wove them into a glowing web of tonal beauty. But the listener did not seem duly responsive; in fact he grew more and more gloomy, and at last disappeared, to start a long homeward journey.

The player was Bach; the concealed auditor, Marchand. Usually Bach's music does not drive people away; but Marchand was to have met Bach in a harpsichord contest on the following day, and from the knowledge gained by his Sherlock Holmes methods, he felt that he would not be equal to the occasion.

Yet Marchand was a famous performer in his native France. Once he boasted that he could add an embellishment to every note—a valuable accomplishment in the days when instrumental tones could not be sustained long enough for a legato such as the piano allows. The spinet and harpsichord had strings which were plucked by quills when the notes were played. The result was a rather "tinny" quality of tone. Its short duration was due in part also to the fact that the strings were not then kept at the high tension made possible by modern improvements.

The clavichord was a light-toned instrument of a different sort, in which a metal blade, or "tangent," struck the string, and at the same time was held against it to serve as one end of the vibrating part. The tone of the clavichord was naturally very light, but it had a haunting sweetness and charm that explains why it kept in vogue so long after the invention of the piano. The clavichord had one possibility that has not been equalled, except in the most modern electric instruments; its tone could be made to swell and subside. This was done by increasing and diminishing the pressure on the key while holding a note, and it caused actual swells and subsidences, as well as slight pitch alterations similar to our violin vibrato. Beethoven tried to imitate this effect on the piano by alternately using and releasing the soft pedal, but he did not succeed.

Before Bach's time the thumb was not generally used, and scales were played in Mattheson's day by the overpassing of fingers. But modern methods soon came in, and we find Bach's son, Karl Philipp Emanuel, writing a book on the "True Art of Playing the Piano," in which he praised expression in a way that showed him to be a real artist. But even Karl Philipp preferred the earlier instruments, and it was his brother, Johann Christian Bach, of London fame, who was most truly a piano devotee.

Domenico Scarlatti was the leader of the early school in Italy. He introduced new technical effects, such as cross-hand work. But when he grew old and fat, and unable to give the cross-hand effects himself, he dropped them from his works. Scarlatti and Handel met in one of the customary competitions, at Venice, in which a drawn battle resulted at the harpsichord, while Handel was awarded the victory at the organ. It is said that after this Scarlatti would cross himself devoutly whenever the German master's name was mentioned. Handel used to sit at the harpsichord to conduct his operas, and the other players had to follow him, just as the members of our own small theatre orchestras follow the lead of the first violin.

The work of Arnold Dolmetsch in reviving the harpsichord (along with many other old instruments) shows that it was not at all a primitive affair, like the smaller spinet or the still smaller virginals and octavina. The full size harpsichord had six pedals and two manuals (keyboards), some of the pedals serving as couplers. Many effects could be obtained in playing; and the repertoire was certainly worthy, for it contained sonatas by Purcell, tone-pictures by Rameau and the great Couperin, and the excellent pieces of Scarlatti, to say nothing of Bach. The spinet was a lighter instrument, with one manual. The virginals consisted of a small keyboard of three or four octaves, with the strings in a portable box that could be laid on a table. Even this light affair had a striking repertoire; for English composers of the Elizabethan and early Stuart period wrote for it with remarkable expression and a most wonderful grasp of musical possibilities. The name probably meant an instrument for girls, and had no especial reference to the "Virgin Queen," although Elizabeth could play it with some success.

The piano was invented in 1709, by Bartolomeo Cristofori. For a while it was hardly known; then it became a rival of the harpsichord; and by Beethoven's time (and largely through his influence) it supplanted the earlier instrument.

Clementi and Mozart were the most famous of the early pianists. Clementi's "Gradus ad Parnassum" is still held a worthy and necessary achievement for the piano student. Mozart was the most famous of

child prodigies, and travelled about giving concerts with his sister when only six years old. When he was twenty, a critic said of him, "Mozart plays with great power, and reads whatever is put before him; but that is all that can be said. Beecke is far superior." But Mozart must have changed later on; for Rieder speaks of his "bold flights of fancy," "heavenly harmonies," and skill in extemporization. The usual contest took place between Mozart and Clementi, and as a result Clementi set to work to unite his rival's "singing touch" with his own technique.

As an example of the many ways in which genius was expected to show itself, a concert given by Mozart at Mantua may be cited. The programme included a symphony of his own; a piano concerto for him to read at sight; a sonata to which he should add variations, with a repeat of the sonata in a new key; the words of a song, to which he was to improvise an accompaniment, and which he was to sing himself; themes given by the audience, on which he was to improvise a sonata and a fugue; a trio for which he would improvise a violin part; and as finale another of his symphonies. Mozart was one of the naturally gifted ones who could improvise fluently. Beethoven was another, and music would be richer to-day if there had been some early phonograph to take down his improvisations. Most wonderful of all, though, was the ease and freedom with which Bach would evolve the most glorious contrapuntal works at the organ.

Beethoven showed a passionate strength in his playing, and proved himself a true artist by making technique a means rather than an end. Steibelt once challenged him to a trial of skill, but after hearing Beethoven play he rushed from the scene in dismay. Steibelt, however, was no bad pianist, and developed pedaling very thoroughly. Beethoven's pupil Ries was another pianist of powerful expression, though one critic called him a "wood-chopper at the piano."

Among other pianists of this time, Dussek introduced the Harmonica, or set of musical glasses invented by Benjamin Franklin. He was the first to set the piano sidewise on the stage. More accurate, if less broad in expression, was Cramer, whom Beethoven considered the only true artist of his time in performance. Beethoven may have been biassed by Cramer's adulation, for when Cramer grew old his playing seemed "rounded and masterly, but dry, wooden, harsh, and without cantilena," yet Cramer had been a great Beethoven player. Woelfl was another rival of Beethoven, and had very large hands. He, too, could extemporize fluently, and once, when a passing band disturbed the music of one of his concerts, he caught the rhythm of the drums and worked his theme into a march until the band was out of hearing. Czerny called "Woelfl, distinguished for bravura playing; Gelinek, popular for his brilliant and elegant execution; and Lipansky, a great sight-reader, famous for his playing of Bach's fugues." Czerny was a good pianist, but was better known as a teacher, numbering Thalberg, Liszt, and Queen Victoria among his pupils. Hummel was much admired, and called the equal of Beethoven in playing, but he was a little overrated, and had more technique than expressive power. Kalkbrenner was a child prodigy who grew into a brilliant, but rather mechanical pianist, behind the English Cipriani Potter in expression, Kalkbrenner taught much, and invented a guide-bar for the wrist to rest on, which has been wisely discarded. Technical inventions to help the hand have never seemed successful, and we find Schumann ruining his piano hand by an attempt to strengthen his fourth finger with a pulley-and-weight contrivance. Incidentally this was a fortunate thing for the musical world, as it forced Schumann to go into composition. Some succeed in both fields, as Liszt or Rubinstein show; but often the composer is only an indifferent pianist. Schubert once broke down several times in one of his own fantasias, and finally stopped with the impatient remark, "That stuff is only fit for the devil to play."

Ignaz Moscheles was considered the foremost pianist of the generation after Beethoven and Hummel. He showed a crisp touch, clear phrasing, and the most careful valuation of accents; and he made little use of the pedal. These qualities are well suited to show the clear structure of classical music, and it is not surprising to find Moscheles a devotee of Beethoven. He looked rather askance at the new school, as represented by the music of Chopin and Liszt; but he modified his objections somewhat after hearing Chopin play. Mendelssohn, if less famous as a pianist, was still clear and pleasing in performance. He could play well at the age of fifteen; and when he went to Moscheles for lessons, the latter said, "He has no need of lessons, and he can easily take a hint from me about anything new if he needs it."

Chopin's playing was a marked expression of his personality in its feeling, its sympathy, and above all its delicacy. He had his own gradations from *pp* to *ff*, and they were all softer than those of a Liszt, or even a Moscheles. Where Beethoven painted strong subjects along great lines, Chopin was an artist in the more delicate pastel effects. "His playing was light and airy," says one critic, "and his fingers seemed to glide sidewise, as if all technique were a glissando." Above all, as one might expect from his expressive works, he was a master of rubato—the expressive retarding or accelerating of melodic notes, by which a melody is made captivating while its accompaniment is kept in strict time. In playing, as well as in composition, Chopin certainly earned his well-known title, "The Poet of the Piano."

Henselt was a renowned pianist of much expressive power, and great versatility. He used to practise the Bach fugues with his piano strings muffled with feather quills. Concerts made him rather nervous, and in his later career, at St. Petersburg, he gave them up. When playing with an orchestra, he would rush on at the last minute; and once, to the great amuse-

ment of the audience, he forgot to leave his cigar behind.

Thalberg was a brilliant virtuoso who devoted himself largely to his own compositions. He could give melody and embroidery of accompaniment with great fluency, and he became the idol of the matinée girls. But his playing was accurate and finished rather than wildly emotional.

At this period Liszt arose—by far the greatest pianist the world has ever seen. "Compared with Liszt," said Tausig, "we other artists are blockheads." A Parisian critic said, "Thalberg is the first pianist in the world, but Liszt is the *only* one," evidently meaning that Thalberg was better than others, but Liszt in a class by himself. The wild power shown by Liszt was sometimes a shock to the conservatives, and Mendelssohn called his playing "a heathen scandal, in both the glorious and the objectionable sense of the word." But those who felt the force of temperament thought otherwise; and Rubinstein said, "Liszt plays like a god; Thalberg like a grocer." Rubinstein knew by experience how wonderful Liszt was. When the great Russian had finished his "Fantasie" for two pianos, Liszt suggested that they play it over at the salon of a music-loving prince. After the gathering had assembled, Liszt took the manuscript and looked at it casually while conversing, until the time for performance. When the two artists began, the crowd divided equally around the two pianos; but before the piece was ended, Rubinstein found himself alone, and saw that every one had deserted him to watch Liszt. Liszt astonished Grieg in somewhat similar fashion, by reading for piano the latter's violin sonata from manuscript and giving the violin part due melodic prominence against the piano part.

Liszt was a great admirer of Paganini, and like the latter he could write and play passages too difficult for his successors. His hands were not unduly large, but the rapidity of his skips in large intervals made people think that he must have had an immense finger-reach. Liszt deserves mention as the first to give a piano recital without introducing any other instrument or any assisting artist. This was in 1839. He spoke of a single such concert as "piano recitals." Liszt was noted also for upholding the dignity of music, and he once stopped in the middle of a piece at the Czar's palace because the Czar insisted on talking during the performance. Haydn and Mozart took snubs from their patrons as part of the existing order of things. Beethoven was more independent; and when some one talked while he and Ries were giving a duet at Count Browne's house, he stopped short, and said, "I play no more for such hogs." But Liszt made it his constant policy to demand full respect for the musician's status.

Rubinstein was another pianist of leonine temperament. With him accuracy did not count so much as emotional power; and when a lady auditor began to praise him in gushing fashion, he replied, "Madam, I could give another concert with the notes I left out." Sometimes he would forget parts of his pieces; in which case he would keep right on and improvise until he found his way to a later section of the work. He toured America with the violinist Wieniawski, but sometimes had small audiences. After such an occasion in Boston, the pair were asked if they would return for another concert there. "We fear we should get out of the habit of playing in public," was the reply; but they did come back, and then had larger audiences.

Herz was one of the earliest pianists to tour America. He played his own works mostly, which were a little superficial, like his performance. At Baltimore some confusion arose from his readiness to improvise on themes given by the audience, for when the time came several dozen people tried to whistle or shout their themes to him at the same instant. He met with another misadventure in New Orleans. For that city he had arranged a piece for eight pianos and sixteen performers. When one of the latter proved missing at the concert, he impressed a lady from one of the boxes. As she protested that she could not play, he told her that all she needed to do was to go through the motions; but he forgot to warn her of a passage where all parts rested for several measures, and the audience was much amused to see her continue the dumb show while the other players were silent.

Gottschalk, who played in a romantic style well suited to his popular compositions, came out of a similar difficulty in San Francisco with more success. He used fourteen pianos, but one of his performers fell ill. The services of a certain overrated amateur were pressed upon him, and when he found that the substitute would probably spoil the occasion, he had the action removed from the new assistant's piano just before the concert.

Dreyschock possessed great powers of execution, and was called the hero of octaves, thirds and sixths.

Von Bülow became a renowned artist in the eclectic style of Liszt. He could play all schools, and his technique was remarkable, while his wonderful memory formed another useful asset. It is of interest to note that Von Bülow displayed no appreciation of music until nine years old, and even then he took to the art only after receiving a severe blow on the head. Possibly this accidental blow, which resulted in some sort of a lesion on his brain, rendered him more sensitive to vibrations; but it might prove too hasty to generalize from this fact, and assert that unmusical people should be knocked on the head.

Tausig, whose father was also a pianist, was a thorough musician in the best sense of the word, gifted with a sympathetic tone, impassioned power of expression, and true artistic balance. He was remarkable in technique also. Liszt called him "The infallible, with fingers of brass;" and once, when an ambitious young pianist performed rather poorly for him, he exclaimed, "Such playing! And to me, who have so often heard Tausig!" In his youth, Cosima von Bülow said of Tausig, "He has no touch, no indi-

viduality; he is a caricature of Liszt." But she was Liszt's daughter, and partial to him, while Tausig was not yet mature. Among other pianists, the American, William Mason, who studied with Liszt, Moscheles, and Dreyschock, deserves mention for his services in raising the taste of our own country.

Remarkable among pianists is Count Geza Zichy, the Hungarian. He lost his right arm in an accident when seventeen years old; but his love for music was so great that he became a pianist in spite of that loss. The repertory of left-hand pieces is fairly large, and he studied with Liszt until he became a famous virtuoso in this field, writing many left-hand pieces for himself.

At the present time, fine concert pianists are the rule, rather than the exception. Each succeeding year brings forth many new names of aspirants for public favor. Many of these have a short, but brilliant, career and then drop out of sight, to be heard of no more. Others achieve a permanent success.

Of the last generation Rafael Joseffy was one of the most noted. A pupil in his younger days of Carl Tausig, and later of Moritz Rosenthal and Liszt, he placed himself in the front rank of pianists. In his last years he deserted the concert stage, much to the regret of the musical public, and devoted the greater part of his time to teaching and editing. He died at his home in Tarrytown in 1915.

In spite of the eccentricities which have earned for him the title of the "Chopinzee of the piano," Vladimir de Pachmann will long be remembered for his playing of Chopin. He retired from the concert stage several years ago.

Notwithstanding criticisms which have been made of his playing in recent years, Paderewski is still pre-eminent. He is discussed more fully in another part of this volume.

At a certain advanced stage of every art and science the necessities for specialization appear. Piano playing seems no exception to this. Accordingly, we have few pianists at the present day who can lay claim to the versatility of Paderewski. The most noted is perhaps Josef Hofmann. In technical perfection Moritz Rosenthal is supreme. His playing is characterized by a certain sensational element, combined with an accuracy and clearness which is the despair of students. His appearances in this country have unfortunately been too few. Another technical giant who does not, nevertheless, neglect the finer side of his art, is Leopold Godowsky. His transcriptions of classic and modern works are an important contribution to the literature of the piano. Ferrucio Busoni is best known as an interpreter of Bach. His editions and transcriptions of Bach are authoritative. Harold Bauer and Ossip Gabrilowitsch are well known and able exponents of the new French and Russian schools, respectively. The recent death of Teresa Carreño has deprived the world of its greatest woman pianist. She was known for the force and brilliancy of her execution, as well as for her devotion to the work of Edward MacDowell, who was her pupil in his younger days.

In closing this brief survey, one may state that it is very often unfair to compare pianists. Their work cannot be weighed in scales, nor measured by the yardstick. It always has the intangible something called individuality. But in order that the student may be able to judge pianists for himself, he is referred to the articles on piano-playing in this volume, where he will find among other things some idea of the elements that unite to form technique and expression.

JOSEF HOFMANN

PALEREWSKI

PADEREWSKI: A CRITICAL STUDY[1]

BY

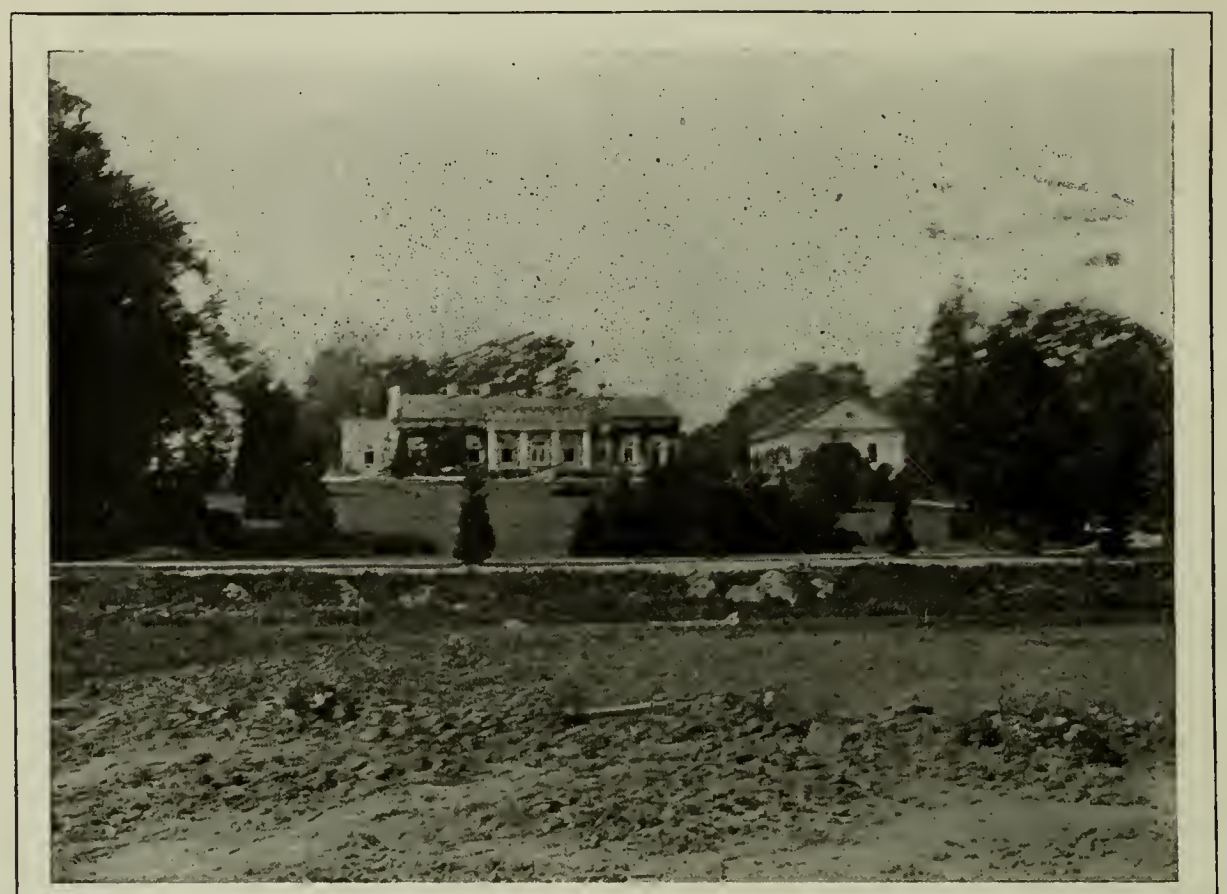
WILLIAM MASON

PADEREWSKI is unquestionably an inspired and a phenomenal pianist. He possesses the power of interesting and arousing the enthusiasm of an audience of the highest musical culture, as at Berlin, and of giving pleasure and delight to one of less musical intelligence and simpler tastes, as in some English provincial town. This is a fact of great significance, for it shows the rare combination of the various qualities which in the aggregate make up a great and unique artist whose ardent and poetic temperament is admirably proportioned and well balanced.

Within the last few years we have been favored with the presence of many pianists of the first rank, such as Joseffy, De Pachmann, Rosenthal, D'Albert, Friedheim, Grünfeld, Rummel, Scharwenka, and others, and among our own resident players Fanny Bloomfield-Zeisler, Adèle aus der Ohe, Rivé-King, and others who compare favorably with the best from foreign lands. While fully recognizing the high artistic merit of all these, and acknowledging the great pleasure their performances have given, it may be said without invidious distinction that an artist of such a distinctly pronounced individuality as Paderewski is an exceedingly rare occurrence—indeed, phenomenal. The mechanical part of piano-playing has of late years been so systematized, and the methods of acquiring a high degree of skill have been so improved, that the possession of mere technical facility is a foregone conclusion, and has in a great degree lost its interest unless combined with a discriminative and poetical conception and a true musical interpretation. Of two pianists possessing an equal technical equipment, it is the one whose personality is the most intense, and at the same time lovable, who will be sure to delight and interest.

[1] Republished, at the request of the associate editors, from "The Century Magazine" of March, 1892.

Music is in its nature emotional, and hence its genuine interpretation requires intense expression of feeling; but this must be kept within due bounds by an intelligent and intellectual conception and a discriminative touch, thus combining in proper degree both the qualities of heart and head. The most successful results will follow when a nice balance



KASNIA, MR. PADEREWSKI'S HOME IN POLAND.

between the two is established and maintained in due proportion; but an undue preponderance of either will lead to disastrous results, even if the performer be possessed of genius.

The playing of Paderewski shows a beautiful and happy blending of these essential qualities. He mirrors his Slavonic nature in his interpretations, with its fine and exquisite appreciation of all gradations of tonal effects. His marvelously musical touch, a great, mellow, and tender voice, chameleon-like, takes on the color of his dominant mood. He is a thoroughly earnest and at the same time an affectionate player, and too much stress cannot be laid on the humanism of his style, which is intensely sympathetic, and so eclectic that it embraces all schools. His never-failing warmth of touch and his vivid appreciation of tone gradations and values result in wonderfully beautiful effects. In addition to these qualities, his magnetic individuality puts him at once in sympathy with his hearers, and this magnetism is felt and acknowledged even by those who do not entirely and uniformly approve of all of his readings and interpretations of the great composers.

Since Bach's time, and no doubt long before it, two distinct schools have wrangled over the question of subjectivity and objectivity in the interpretation of great works of art. Already the discussion as to the musical significance of the various works of Richard Wagner has begun, and, this being the case, we can easily understand the difference of opinion engendered by time as to how Bach and Beethoven should be played. I remember hearing Moscheles play Beethoven's sonatas, and also the preludes and fugues of Bach, especially those from "Das Wohltemperierte Klavier," and his performance of the latter was especially beautiful and satisfying. Discarding all pedantic, austere, and stiff methods, his treatment was simple, graceful, and flowing in design, each voice being distinctly heard, but in due proportion, and not in too assertive a way. The angular fashion of playing Bach must have had its rise from the old German school of organ-playing, in which no variation of registration was permitted, but a fugue was played, as it is now, with full chorus stops

AT KASNIA.

from beginning to end. However this may be, Moscheles preferred a feeling and warmly colored interpretation of Bach's works on the pianoforte, and so expressed himself to me in private conversation; and he was much closer to the Bach tradition, as set forth in Forkel's biography, than we are to-day. He could look backward to within a generation of the Leipsic cantor, and he had listened to Beethoven's playing.

Rubinstein is even more fond, tender, and caressing in his playing of Bach, bringing out all imaginable beautiful shades of tone-color in his rendering of those works. And why should this be otherwise, since

Bach's compositions are so full of exquisite melody? Surely such emotional strains should receive a loving and musical rendering. As Moscheles played Bach a half-century ago, and as Rubinstein played him later on, so does Paderewski play him now — with an added grace and color which put these great contrapuntal creations in the most charming frames. It is great, deep musical playing combined with calm, quiet repose and great breadth of style. Paderewski has an advantage over Rubinstein, however, in the fact that he is always master of his resources and possesses power of complete self-control. This remarkably symmetrical balance is entirely temperamental, and may be discerned in the well-shaped contour of Paderewski's head, his steady gaze, and his supreme command of the economies of movement. In Rubinstein there is an excess of the emotional, and while at times he reaches the highest possible standard, his impulsive nature and lack of self-restraint are continually in his way, frequently causing him to rush ahead with such impetuosity as to anticipate his climax, and, having no reserve force to call into action, disaster is sure to follow. He does not economize his strength to good advantage, but uses up his power too soon. Comparisons are not always profitable, but may be permitted in mild form on account of the instruction they convey. Thus, of five prominent pianists, in Liszt we find the intellectual-emotional temperament, while Rubinstein has the emotional in such excess that he is rarely able to bridle his impetuosity. Paderewski may be classified as emotional-intellectual,— a very rare and happy blending of the two temperaments,— and Tausig was very much upon the same plane, while Von Bülow has but little of the emotional, and overbalances decidedly on the intellectual side. There must always be two general classes of pianists — those whose interpretation changes with every mood, while the playing always remains poetic, fervent, artistic, and inspired, because it is impossible for them to do violence to the musical nature which they have received by the grace of God, and those whose playing lacks warmth and *abandon*, notwithstanding the fact that it is careful, conscientious, artistic, and in the highest degree finished. The performances of the latter are invariably uniform, and are exact to such a degree that one can anticipate with great accuracy each accent, emphasis, *nuance*, and turning of phrase from beginning to end. Of these classes Rubinstein and Bülow present good illustrations in contrast.

This leads to the consideration of Paderewski's playing of Beethoven, and on this subject I beg leave to repeat, with slight variation, what I said in a recent article in "The Musical Courier." Whenever a pianist makes his first appearance in public as a Beethoven player, he is at once subjected to strictures on all sides by numerous critics who seem to have been lying in wait for this particular occasion, and there immediately arise two parties, each holding positive opinions, of which the one in the negative is

usually the more numerous. This is by no means a new fad, but quite an old fashion, dating back, at least as far as the writer's experience goes, something over forty years, and probably much further. Is the ideal player of Beethoven a myth, or does he really exist? If so, who is he, and where is he to be found? In short, are we not looking for something that is much in the imagination? Or, perhaps (be it said with due reverence), are not the compositions themselves responsible in part for this mystified state of things? Forty years ago my teachers, Moscheles, afterward Dreyschock, and finally Liszt, used to say that Beethoven's piano compositions were not "klaviermässig." This word has no precise English equivalent, but might be translated "pianofortable." In other words, they are not written in conformity with the nature of the instrument. Musicians generally have agreed all along on this point. Beethoven's musical thoughts were symphonic, so to speak, and require the orchestra for adequate expression. Many of his piano passages lie most awkwardly under the fingers, and certainly would never have been written by a skilled virtuoso who was simply a pianist *per se*.

Moscheles has always been an acknowledged authority as to Beethoven, and he once told me during a lesson that he considered Liszt an ideal, or perhaps his word was a "great," Beethoven player. As is generally known, Liszt had a prevailing tendency in his piano-playing to seek after orchestral effects, and thus found himself all the more at home in these compositions. But when has the world ever found another player of Liszt's magnificent caliber who could so intelligently and ably adapt himself as an interpreter of all kinds of music, who was always and ever master of his resources, and who never fell into the error of anticipating his climax? Or, if perchance he found himself in the least danger of such an event, he would readily arrange and develop a new climax, so that at the conclusion of his performance he was always sure to have worked his audience up to a state of almost crazy excitement and unbounded enthusiasm. He was at this time—1853—forty-two years old and at his best estate. But even Liszt, who possessed in such an unexampled degree all of the faculties which in the aggregate make up the equipment of a perfect and even phenomenal player, had his limitations in certain directions and details, and, notwithstanding the opinion of Moscheles, many of the critics of the day maintained that he was no Beethoven player, and that his interpretation, instead of being severe, dignified, and austere, was too sensational. His touch was not as musically emotional as it might have been, and other pianists, notably Henselt, Chopin, Tausig, Rubinstein, and now Paderewski and some others, excel him in the art of producing beautiful and varied tone-colors together with sympathetic and singing quality of tone. It seems to me that in this matter of touch Paderewski is as near perfection as any pianist I have ever heard, while in other respects he stands more nearly on a plane with Liszt than any other virtuoso since Tausig. His

conception of Beethoven combines the emotional with the intellectual in admirable poise and proportion. Thus he plays with a big, warm heart as well as with a clear, calm, and discriminative head; hence a thoroughly satisfactory result. Those who prefer a cold, arbitrary, and rigidly rhythmical and ex-cathedra style will not be pleased.

MR. PADEREWSKI'S VILLA, NEAR MORGES,
IN SWITZERLAND.

Without going closely into detail, there are certain matters concerning Paderewski's mechanical work which deserve the attention of students and others interested in piano technic. In many passages, without altering a note from the original, he ingeniously manages to bring out the full rhythmic and metrical effect, also the emphasis necessary to discriminative phrasing, by means of a change of fingering, effected either by interlocking the hands or by dividing different portions of the runs and arpeggios between them. In this way the accents and emphasis come out distinctly and precisely where they belong, and all of the composite tones are clean-cut, while at the same time a perfect legato is preserved. His pedal effects are invariably managed with consummate skill and in a thoroughly musical way, which results in exquisite tonal effects in all grades and varieties of light and shade. In musical conception he is so objective a player as to be faithful, true, and loving to his author, but withal he has a spice of the

subjective which imparts to his performance just the right amount of his own individuality. This lifts his work out of an arbitrary rut, so to speak, and distinguishes his playing from that of other artists.

The glissando octave passages near the end of the C major Sonata, Op. 53, he performs as originally designed by Beethoven and obtains the desired effect, notwithstanding Dr. Hans von Bülow's assertion that this method of execution is impossible on our modern pianos, on account of their heavy and stiff action. Paderewski, however, has the secret of a thoroughly supple and flexible touch, resulting from a perfectly elastic condition of shoulder, elbow, arm, and wrist, together with the power of keeping certain muscles, either singly or collectively as may be desired, in a state of partial contraction, while all of the others are "devitalized" to a degree which would delight the heart of a disciple of Delsarte.

The hearty sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over

APPROACH TO MR. PADEREWSKI'S SWISS VILLA.

his audiences. He does not give us a remote and austere interpretation of Beethoven, but one which is broad and calm, manly and dignified, while it palpitates with life and is full of love combined with reverence. On this account it sometimes fails to please those who would strip music out of its outward vestments,—its flesh, so to speak,—and skeletonize it.

Paderewski's playing presents the beautiful contour of a living, vital organism.

Naturally, being a modern pianist, he is in close sympathy with the works of the Romantic school, his poetic personality finding its supreme utterance in the compositions of Schumann and Chopin. He plays Schumann with all the noble, vivid fantasy which that master requires, though perhaps lacking a little sometimes in his reckless humor. In Chopin's music, the finest efflorescence of the Romantic school, Paderewski's original touch is full of melancholy pathos, without sentimental mawkishness, and without finical cynicism. He has his robust moods, and his heroic delivery of the A flat Polonaise, taken in the true and stately polonaise tempo, is tremendously impressive. It possesses that subtle quality expressed in some measure by the German word *Sehnsucht*, and in English as "intensity of aspiration." This quality Chopin had, and Liszt frequently spoke of it. It is the undefinably poetic haze with which Paderewski invests and surrounds all that he plays which renders him so unique and impressive among modern pianists.

Paderewski has one quality which Chopin always lacked in degree — namely, the power of contrast; and, as pertinent to this, I remember that Dreyschock told me that many years ago he, in company with Thalberg, attended one of Chopin's concerts given in Paris. After listening to the delicately exquisite touch of the great Polish artist and to his gossamer arpeggios and dainty tone-embroideries, Thalberg, on reaching the street, began to shout at the top of his lungs. Dreyschock naturally asked the reason for this, and Thalberg's reply was, "I have been listening to a *piano* all the evening, and now must have a *forte*."

There is little fear that a forte will be found lacking in Paderewski's playing, which is at times orchestral in its sonority, the most violent extremes of color being present when required. Listen to him in the Rubinstein Étude or the Liszt Rhapsodies, with their clanging rhythms and mad fury, and ask what pianist since Liszt has given us such gorgeous, glowing colors — such explosions of tone, and the unbridled freedom of the Magyar.

Paderewski is an artist by the grace of God, a phenomenal and inspired player, and, like all persons of large natural gifts, a simple, gracious, and loving character.

DR. ALFRED NOSSIG.

Drawn by Emil Fuchs, in London, 1899.

THE SECRET OF PADEREWSKI'S PLAYING

By Alfred Nossig[1]

RUBINSTEIN'S attitude toward Paderewski is worth consideration. They first met in the salon of "Bote & Bock," who had just published Paderewski's first composition. The face of the young artist attracted the famous musician. He inquired about him. "He is a composer making his début," replied Commercial-Adviser Bock, glad that Paderewski had awakened Rubinstein's interest.

"So! I must hear him to-day—at once."

Paderewski brought Rubinstein one of his

[1] Author of the libretto of Mr. Paderewski's opera "Manru."

compositions, and the latter's heart warmed toward him still more. "Ach!" he exclaimed; "that is new; that is good, but badly played. You play like a composer. You must play better. You must play well." But when Paderewski began to follow his advice, he did not seem to be particularly pleased. In later encounters he was cooler; and when, after Paderewski's first triumph in America, it was proposed to Rubinstein to recross the ocean, he gruffly replied: "In my old age I can no longer dye my hair red."

I confess, however, that I belong to those to whom Paderewski is more interesting as a composer than as a virtuoso. After our first meeting in Vienna, our talk soon ran principally on the place taken in modern composition by the masters of to-day. I had always held that Paderewski, on account of the peculiar quality of his musical genius, was called to be the perfecter of Polish opera, just as he had become the perfecter of Polish virtuosity. I soon assured myself from personal knowledge that my intuitions had not played me false. In the pauses left him by his concert tours, Paderewski busied himself with nothing more passionately than with the thought of an opera. Personal sympathy and similarity of esthetic tastes soon transmitted thought into deed. The master intrusted me with the work, as difficult as honorable, of writing a libretto. Years of close relationship have followed, thanks to which I am, perhaps, more familiar with Mr. Paderewski's career than are many of his biographers.

We are all familiar with the principal types of pianists. The one plays the most difficult compositions with break-neck bravura, while maintaining in face and bearing an air of complete composure. Schumann once wrote by mistake at the beginning of the "Sonata in G minor," "As fast as possible;" in the middle, "Faster;" and at the end, "Faster still." The capital stock of artists of the school of velocity is to play fast and faster. These nimble players bow at the close of their feat with consummate elegance and ease. All that is wanting is the acrobat's kiss thrown to the audience. The other hangs crouching over the piano like a jockey over his race-horse. These pianists work in the sweat of their brows. From time to time they cast at the public a side glance which seems to say: "You see how difficult this is? Now I will perform it properly."

Different, very different, in manner and method is Paderewski's playing. As he seats himself at the piano, as he strikes the first chord, such secure mastery, such consciousness of authority, are evident that he could say of his instrument what Puget said of his marble: "It trembles before me."

Paderewski's technical ability is so perfect that the impression of the compositions which he is playing effaces consciousness of technic. The listener never thinks whether the piece is easy or difficult for the player, and is therefore able to give himself up completely to its charm,—the more because Paderewski does not make the impression of being a virtuoso interpreting some composition foreign to himself: he seems to be a composer interpreting his own ideas. He plays everything with that spirit and warmth, with that love and coquetry, which other masters are able to develop when interpreting their own works only. He is so absorbed in what he plays, he puts into his playing so much of his own individual soul, that these alien compositions become his adopted children. The listener altogether forgets that a virtuoso in evening costume sits before him; he forgets that he has already heard the same composition unnumbered times. It is as if the atelier of a composer had opened before him at the precise time when, struck by a new thought, the master utters it in tone, in the creator's complete, ecstatic forgetfulness of the world. Thus it is that Paderewski reëndows with their original charm those compositions that have already been played by hundreds of pianists, and restores their maiden freshness to the oldest numbers of the concert repertoire. His is the gift of unveiling the deepest feeling and the highest flight of his artist soul to his hearers, while appearing entirely oblivious of their presence. At the moment when he is thanking his audience for its plaudits, the last notes of his music still ring in his ears, and his face, trembling and flaming with inspiration, betrays something of contempt for the noisy crowd.

Not by virtuosity, but by the charm of true inspiration — that quality of delivery characteristic of the composer — does Paderewski work so powerfully upon the emotions of his hearers. In all that he plays, he remains the

tone-poet that he was born. Whoever hears him feels as though, in the midst of our artificial refinements, a bard had suddenly appeared from the twilight of early time, and once more opened the springs of poetic inspiration. It would be a mistake, however, to conclude that Paderewski merely follows the elementary voice of his inspiration. On the contrary, one needs but to frequent his concerts to be convinced that he is an extraordinarily experienced artist, who knows his public thoroughly, and knows by what means to seize, warm, and transport it. The arrangement of his programs, and the plan of interpretation of each separate number, are masterly.

Paderewski possesses the secret of playing the longest symphonic work without a single moment of tedium. Perhaps the secret lies in the fact that in response to his peculiarly artistic temperament, symphonic music becomes dramatic, and is filled with action, contrast, and surprise. The mobility of the tempos, the intensity, and the tone-coloring become a mighty force in the hands of this dramatic musician. The soul is raised to heaven by a noble choral; suddenly a soft idyl unfolds itself before the spiritual eye; a love-duet trembles in tones sweet, hardly audible; scarcely has its quiet poetry soothed the spirit when, with boisterous song, a swarm of gay dancers storm across the stage, or thunder peals, and the deep tones of an organ vibrate in the air. All these dramatic surprises, combined with consummate art, electrify and enchain the listener, be he even as blasé as the public of the Salle Erard or of St. James's Hall.

SOME CHARACTERISTICS OF PADEREWSKI THE PIANIST

By T. P. CURRIER

FROM the frequent adverse criticisms that are read and heard concerning the great pianist, it might easily be inferred by many that Paderewski could by no possibility be held up as a *good* example for the student of piano playing. These criticisms are varied, and apparently emanate both from the thoughtless and thoughtful music lover. A bright young woman recently remarked, "It is the *fad* to say with a wise air, 'I don't care any more for Paderewski; he pounds so!'"

The reasons and feelings which lead Paderewski to force the piano beyond its power of musical response are those which have very largely contributed to make modern piano-playing what it is. Liszt and Rubinstein both forced the tone in their efforts to embody the pianistic effects which existed in their imagination. In their day they also were severely criticized. Nevertheless, they compelled the makers to construct the larger, stronger, and fuller toned instruments, which now respond so wonderfully to the demands of modern performances. It was generally regarded as amusing that Rubinstein often had two pianos on the stage at his recitals, for fear of accidents. Yet it probably never entered his mind to make the tremendous assaults that were common in his playing for the express purpose of breaking strings! To realize the possibilities of tonal effect he had to experiment. With the great musician this necessity for experimentation is part of his very nature and is forever urging him on to new discoveries. Without Berlioz and Wagner we should not have had the modern orchestra, and its latest wizard, Richard Strauss. And without Liszt's and Rubinstein's experiments there would have been no modern piano playing, especially none of those thrilling effects, great in sonority and power, which we to-day have come to expect.

Paderewski has this same feeling for tone. Like his great predecessors, he at times grows impatient with his medium of expression. Moreover, continual playing in enormous halls naturally incites him to attempts to "fill them," which occasionally overshoot the mark. No wonder that in the excitement of performance the hands of so emotional a player sometimes fall with miscalculated force upon the keys. The wonder is that this does not happen more frequently. That it does not, testifies both to his complete muscular control and to his wonderfully fine sense of tonal proportion. Mr. Henderson of New York has truly said that although Paderewski seems at times to make unreasonable demands upon his instrument, the end is almost always seen to justify the means.

In common with some other pupils of Leschetizky, Paderewski has been frowned upon for playing the left hand first in simultaneous chords, and in basses accompanying a melody. This is certainly a habit that can easily become a vice, and in its extreme is one to be abhorred. Yet this form of arpeggiation is indispensable. When subtly applied it creates a body of full and supporting tone, and it will also sustain an otherwise empty melodic note in a manner extremely effective and grateful to the ear. Many pianists, in their anxiety to avoid its excessive use, carry to equal extreme the "square stroke," playing unarpeggiated, and exactly together. Certainly nothing can be more unmusical or tiresome to the ear. The golden mean is undoubtedly the sure ground, and the close follower of Paderewski will find the moments few when he leaves it.

It is claimed also that he over-uses the *tempo rubato,* to the disturbance of the rhythmic flow. All these departures from generally accepted pianistic effects in standard music must, however, be considered with due regard to the source from whence they spring. Genius experiments. The inspired pianist, stirred by his sympathy for the music he plays, and his intuitive comprehension of its inherent beauties, seeks to re-create it, to reveal it in a new light. It is to the pianist of this type that we are indebted for recreations of the masterpieces of piano literature. They cannot always be judged by the established canons of custom.

Such a pianist is Paderewski. His magical touch, his glowing tone-color, his uplifting interpretations, have had an influence on the pianistic world probably unparalleled except by Liszt and Rubinstein. The extent of his influence upon numberless young students, also, has unquestionably been scarcely less great. For, while his extraordinary virtuosic flights have been and are beyond the pale of mere talent, the beautiful simplicity of his delivery of smaller pieces has well served as a perfect model in style and unaffected expression. It is, however, as a technician and a worker that Paderewski is of particular importance as an example. For technique rightly studied and applied is the basis of the creations of genius as well as of those of ordinary ability. And without work, it is needless to say, nothing is done.

Paderewski practises hard and with the keenest mental oversight of the smallest detail. He aims constantly to get the most out of every movement, every tone, and every minute spent in practising. His training of the playing apparatus from shoulders to finger-tips is concise, far-reaching, and never wholly mechanical.

His one object is to keep his many ways of tone production and passage playing in order, and under perfect control, so that they may never fail him.

Students are not infrequently told that too much attention to technique is "nonsense"—that it destroys musical feeling, and makes one's playing cold and mechanical. Paderewski's playing offers a complete refutation of such a statement.

Listen to Paderewski's own words to the writer, on this subject, and on his methods of working in general.

On being asked if he had done away with exercises, and now kept up his technique through the practice of his répertoire, Paderewski replied:

"Quite the contrary. Every day, when practising, I go through a set of exercises, finger repetition, scales, wrist, etc. In thirty or forty minutes I can put my hands in better condition than by practising two hours on the music of my programs. But," this with a sly smile, "one must know which exercises to choose and how to practise them.

"I believe," he continued, "that every pianist should practise daily, to retain the necessary flexibility, activity, and control."

"And do you practise when in the midst of composition?"

"I am sorry to say I do not always. When one wishes to compose, and feels that he has something to say, practising appears irksome. Yet its neglect causes trouble.

"I like best," he went on, "to work in the country. Often in the summer, when tired of practising, I go out into the fields and labor for an hour or two—with bare hands. Of course they get stiff and sore. But when I return to the piano, I feel reinvigorated. The stiffness soon wears off, and I can practise again with a clear head and steady nerves. While learning my sonata, which is difficult, I got very nervous at times, but work in the sun between hours of practising would soon refresh me.

"I wish I could have such opportunity for manual labor when on a concert tour," he exclaimed with earnestness. "Its effect upon nerves and muscles is more restorative than anything else. When a pianist has overworked he should not force himself to further effort. Instead, he ought to stop practising altogether, and go out into the country and rest until his strained nerves and muscles become normal."

Students who think they have studied a piece thoroughly after having practised it diligently, phrase by phrase, have little conception of the amount of work Paderewski puts into the smallest composition on his program. Although with scarcely a look at it he could undoubtedly render it in a manner that would satisfy even the critical listener, such lack of preparation never satisfies this great pianist. Every technical point and every dynamic indication is considered anew. And then comes the effort, through concentration of thought and musical feeling, to give it complete expression—to make it live.

"I often lie awake the night before a concert," he has said, "going over in mind each number of a program, and trying to think how its essence may be more fully expressed." Taking Paderewski's rare musical nature for granted, such unremitting preparation, such concentration of vital energy, explains the average wonderful perfection of his playing and his readings.

No one is more delighted than he is himself to strike a deeper note in the interpretation of a great work. When the present writer spoke to him of his great performance in Boston of the last Beethoven sonata, a performance that revealed the fire and passion of the first movement and the exquisite tenderness and unfathomable longing expressed in the marvellous variations, as genius alone could reveal them, he only said:

"You heard me play it fourteen years ago."

"Yes, but it is fine to have kept on growing up to it—to be able to play it with more and more Beethovenish breadth and power."

"Yes, that's the thing to try for," he replied simply.

Paderewski's rendering of this sonata typifies his growth in pianistic style and interpretation during the years succeeding his first coming to this country. Since those days, when youth and sentiment more largely held sway over him, his progress has been commensurate with the inherent strength and sincerity of his musical nature. To-day his playing of Beethoven is replete with the qualities of intellectual force, deep emotion, and broad simplicity of style that are its true characteristics. In his treatment of Schumann and Chopin this maturer breadth and simplicity also prevail. The sympathetic touch, the delicacy and finesse, the dazzling, irresistible bravura of his younger days, are still vividly present; but they are now tempered by a deeper contemplation and a more restrained passion.

THE EMOTIONAL LEGACY OF THE CLASSICAL SCHOOL

A REMINISCENCE OF THE TEACHING OF MOSCHELES

By W. F. Pecher

IT seems to be the idea of modern pianists that piano-playing as an art of expressing and transmitting feeling dates only from the present school of pianism. The facts hardly bear out this belief. May it not, on the contrary, be possible that the great modern movement which distinguishes the present period has, step by step, exchanged life for color, and emotion for picturesque quality? Certainly, at the opening of the year 1901, impersonality has become the watchword of the modern school, and emotion the exception. Few of the great pianists of the present day, neither D'Albert, Rosenthal, Hofmann, nor Friedheim, are emotional. They are architectural, philosophical, picturesque; but in exact proportion as they are able to import the so-called orchestral qualities into their playing they lose in emotional power. In this connection it would be well to remember Taine's pregnant criticism: "Music, the youngest of the arts, arose when painting no longer possessed the power to express the over-refined, excessive sensibility and vague, boundless aspiration of the age." Side by side with this we should place another observation of this philosopher: "The decadence of art always follows its separation from the human type and model."

I spent between three and four years in Leipsic as a student with Ignaz Moscheles, at a time when Leipsic was in the zenith of its glory. Moscheles was one of the great lights of the Conservatory, a fine old man, somewhat bent with age, with strongly marked features, Jewish in cast, and silvery-white hair; his nose was refined, his mouth strong, his smile good, and his eyes large and pleasant. His appearance was courtly, and his conversation dignified; but his greatest charm lay in his soft, benign manner and gentle voice.

Liszt's little court at Weimar was anticipated by this earlier shrine of musical pilgrimage, initiated by Mendelssohn and perpetuated by Moscheles and others. Moscheles, who was pecuniarily independent in the large fortune of his wife, kept open house, where his students were sure to find the flower of the musical life of the day. Leipsic offered the various features characteristic of a musical center. There was the famous Gewandhaus orchestra to perform the works of the great composers, and of the composer who

paused there a day or two with his manuscripts. There was the discriminating audience of musicians and students to listen and applaud these performances. A constellation of great artists was gathered about Moscheles

the great Beethoven Trio in B Flat Major. Ferdinand Hiller came, and we performed one of his compositions. At Moscheles's house I heard Henselt, who played Moscheles's own study in thirds (from Opus 70). I also met

JOHN BAPTIST CRAMER (1771–1858).

in various musical departments, which afforded an atmosphere of the highest musical life and energy. Plaidy and Wenzel, Hauptmann, Richter, Papperitz, David, and Dreyschock were there. While I was in Leipsic, Rubinstein played at the quartet soirées. Bülow, Jaell, Pauer, Brassin, and Pruckner all came and went. Arabella Goddard played

Max Bruch, the votary of absolute music, and Dreyschock, the great "left-hand player." Clara Schumann was often in Leipsic, frequently playing. Joachim, the great violinist and wonderful Bach-player, often appeared at the Gewandhaus concerts. Clara Schumann's presence in Leipsic brings to my recollection the fact that at one of the "Abend-

unterhaltungen" in the Conservatory I played the piano part of Schumann's Quartet in E Flat, for piano and strings (Opus 47), the first time it was given in Leipsic. The compliment I received from Mme. Schumann more than repaid me for the study of the work. Rietz, the conductor of the Gewandhaus orchestra; Jadassohn, the writer of canons; Hermann Levi, afterward conductor in Munich and Bayreuth; Desshoff, court conductor at Vienna; Finck, afterward the famous organist in Stuttgart, and as many more, lent their personality to the city of Bach during my stay.

Music was then on the eve of its modern transformation. Classicism was already struggling to keep its hold on modern art; but it had lost none of its original charm. The pianism of Moscheles and of the school which he represented was then potent to move men's hearts; no strangeness interposed between its hearers and complete enjoyment. If it ever had power to excite emotion, it possessed it still. And it unquestionably did excite an emotion stronger than any modern pianist does or can; but the scale of effects by which this was done was no doubt smaller. More depended on the thoughtfulness of the player, and less on his technic, or I should say rather his variety of technic.[1]

Let us consider Moscheles. He was a great pianist. His tone was astonishingly round and full, and his power of execution ample for every demand made upon it. The charm of the old classic school, to which Clementi, Hummel, Field, and Moscheles belonged, was its songfulness. Until the advent of Liszt, piano-music was chiefly based on melody, although the school in question did not despise pearly runs, scales, passages, trills, and double trills. In fact, fioritura was the great point of old classic technic. We should not forget, either, that Liszt, in the new departure which followed his contact with Paganini, approached songfulness, from the latter's standpoint. Czerny, his teacher, and Wieck, the father of Clara and instructor of Robert Schumann, were at the antipodes of the classic school—Wieck placing great value upon songfulness, while Czerny was as strenuous for execution. Moscheles, who, like Wieck, represented the Leipsic standard, created and interpreted under the traditions of Italian song. Every effort was bent to interpret melody in such a way as to touch the heart; though, in moments demanding it, a fiery bravura has been the property of all the great pianists of the classic period.

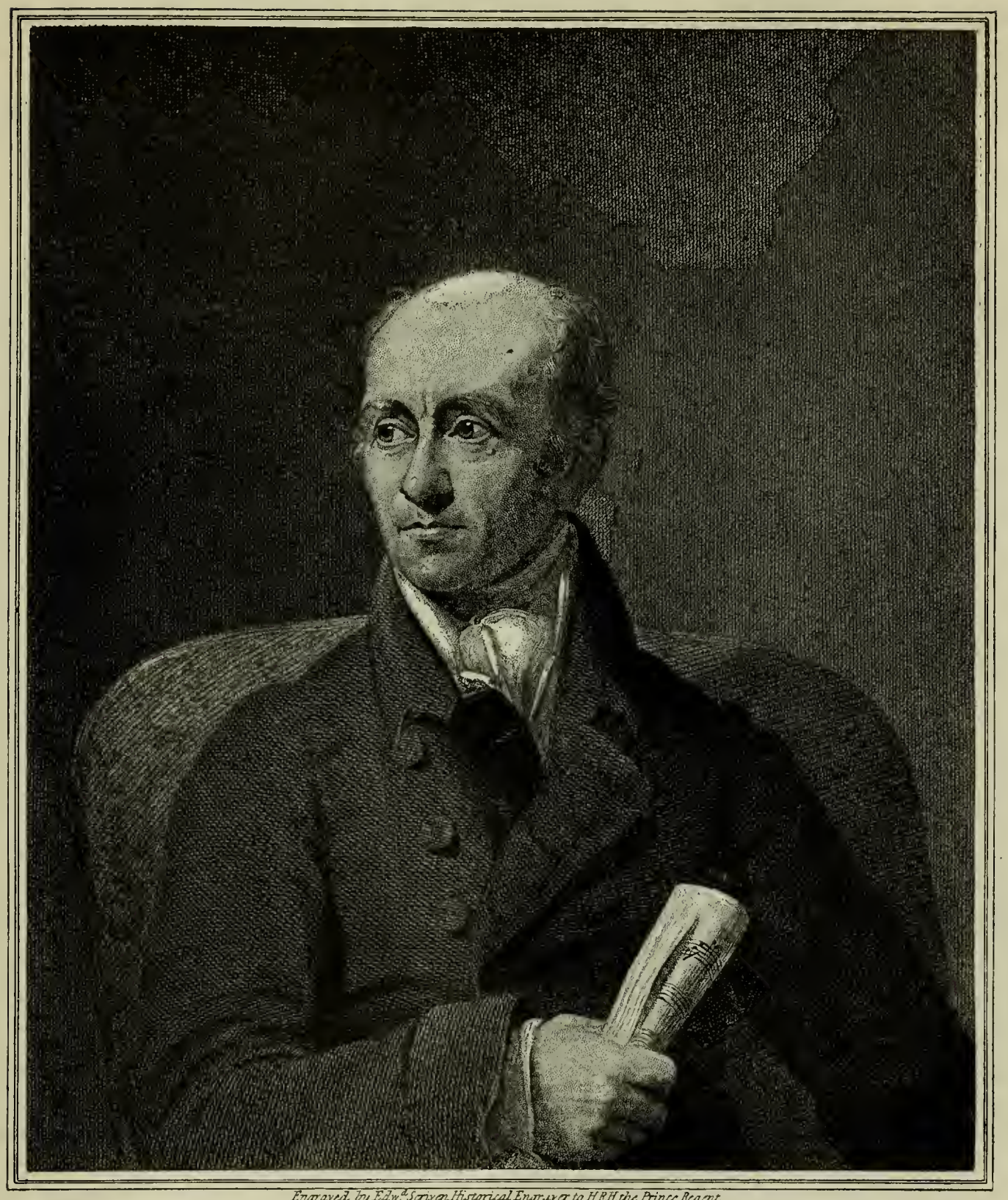
I particularly remember Moscheles's fugue-playing. He was a pupil of Dionys Weber, and with his master had made a great study of Bach—not the dry, pedantic Bach, but a living Bach, played on the principle of part-singing, in which expression and accent found full room for development amid the interlacing of the strands of counterpoint. Moscheles's Bach-playing was vocal in the perfect enunciation of each of the voices. Paderewski, Joseffy, and a few others of their school perhaps come nearest to his conception of any modern players. The Bach touch, which was made by a caressing pressure of the key, produced the most songful quality of tone possible on the instruments of the day, and the charm and resonance of the classic piano-tone has never been excelled.

Besides Bach, Moscheles used to play Handel, Haydn, and Mozart, especially Mozart's Fantasia and Sonata in C Minor, which he delivered with great breadth and energy. Mozart's Rondo in A Minor was one of his favorite pieces. It was electrifying as he played it. The idea that Mozart should be played with colorless limpidity had not dawned upon the players of that decade. The classic Mozart had a great deal of color and fire.

Moscheles used to play Beethoven's "Sonate Pathétique," the "Moonlight," "The Appassionata," "Les Adieux," and "The Waldstein." His Beethoven showed a religious majesty, but it lacked neither the reverberation of thunder nor the electric fire. It was at the same time a songful Beethoven, the melody at all times standing out boldly. By melody he touched the heart.

Moscheles also delighted in playing Von Weber's sonatas, which he was wont to give in magnificent style. I remember that Moscheles played the "Perpetual Motion" very

[1] Beethoven's playing moved his hearers both to tears and to ecstasy.—THE EDITORS.



Engraved by Edw.d Scriven Historical Engraver to H.R.H. the Prince Regent.

MUZIO CLEMENTI (1752–1832).

broadly, with full tone rather than light and pearly, as we hear it to-day. So, too, he played Hummel, Clementi, and Cramer. Nothing touched by him was automatic; even his studies he played reverently, and finished exactly like concert pieces, in every detail of nuance and delivery.

Above all, Mendelssohn's "Songs Without Words" were played as rarely heard nowadays. Under Moscheles's fingers they were real songs; his interpretation of them is almost a lost art, one that has been forgotten little by little, as piano-playing has turned from songfulness to attempt the production of shades of orchestral timbre. In Moscheles's day Italian opera was at its zenith; its purity, its delicate expression and fresh, delicious tone quality, were reflected in every other form of music.

Contrast, caprice, and climax were as

familiar to the first half of the nineteenth century as they were to the last.

Moscheles's playing depended primarily on his legato, a noble singing tone that he pressed out with his full fingers in broad, harmonious masses, and shaded from the most delicate pianissimo to the strongest fortissimo. Fire, energy, and sentiment he had in abundance, and he was also a bravura-player of the first rank. Moscheles played holding his knuckle-joints, if anything, a little depressed; his wrist nearly level; effected the escape of the key by raising the finger; and preserved a very quiet hand. Of arm movement in single notes he made no use; but he played his octaves with an inflexible wrist, and played them with great power.

In summing up the resources of the classic school, I think it may be fairly stated that from the standpoint of tenderness, sweetness, grace, and emotion, it exceeded that of to-day. If piano-music is to remain the exponent of the emotions, it must of necessity turn back to the melodic and therefore personal playing of an earlier time. The combination of this with the virtuosity of the present day would give us the very ideal of piano-playing.

KARL CZERNY (1791–1857).

THEODOR KULLAK AS A TEACHER

By Franz Kullak

THE fact that I myself received inspiration from my deceased father's teaching makes it possible for me to testify to its excellence from personal experience. My first lesson with him decided my fate. My previous studies had awakened no special taste for the piano, but the complete joy in it that now awoke within me insured my future career as a musician. I was afterward placed in the men's classes of the "Herren Academie der Tonkunst," founded in the year 1855 by my father. The days that I spent there were among the happiest of my life.

Free from all pedantry, emancipated from "drill," my father awoke in his pupils the same lofty inspiration that animated himself. They gladly underwent the fatigues and pains which beset the path to Parnassus even when, while hearing his powerful interpretations as a pianist, they were fain to admit to themselves that the goal was far distant,—the mountain peak very high.

Many would have been lamed on the road or dropped altogether from the race had not my father's rules for the management of the hand been so eminently practical and thorough. It is proper to sketch them briefly. In the first place, my father desired to put his pupils in possession of a great technic. "Without it," he used to say, "it would be impossible even to approach to doing justice to the mighty masterpieces of the great composers who were themselves eminent piano-players." His theories had naught in common with those methods of instruction which, without noticeably advancing the technic, pinned the pupil down year after year to the formation of tone or of an outwardly correct position of the hand, or of a so-called delicate touch.

He cared just as little, on the other hand, for the long-drawn-out courses of study usual to the artistic curriculum. He did not commence, like so many teachers when not suited with a new pupil's style of playing, by saying, "We will begin at the beginning." He set the student in *medias res* at once, and gave him on the spot a difficult task—very difficult, apparently almost unconquerable; but at the same time he showed him just how to master it by strong, slow practice with fingers well raised.

Primarily, also, my father taught a large, full tone like that which he himself possessed in such a high degree, in combination with which he had at command an ethereal piano. His scales were the acme of perfection in every respect; piano, they were chains of pearls; forte, with both hands, express trains storming on their way. Since it is easier to make forte into piano than vice versa, his method in this respect, as in so many others, was thoroughly rational. Tone-formation from mezzo forte may of course proceed in both directions.

Chopin's "Black-key Study in G Flat Major" was often the foundation of my father's first lessons, played with the right hand alone three or four times slower than written, forte and fortissimo, tone by tone. My father either played it himself with the pupil, or impressed the tempo upon him by counting every separate note aloud. He did not continue such preliminary teaching indefinitely; if the pupil had his studies pretty well in hand, my father some day "took him in tow." That is, he would play the étude on the second piano smoothly in concert tempo, allowing the pupil to follow him as best he could. The one who came through triumphantly could expect praise.

When the composition reached the last stages of preparation, especially when it was to be played in public, my father used to

choose a point on the opposite side of the hall, as distant as possible from the piano, for the purpose of regulating the conception of it as an entirety, and of prescribing the different shades of tone.

Since strength and rapidity are of mutual value, and strength of muscle is a prerequisite of brilliant technic, my father strengthened the fingers and made them mutually independent by special exercises. I assume that my readers are already familiar with the system of practice with supporting fingers which he planned for this purpose, and will add only that for his advanced pupils he developed these upon a chord of the dominant seventh. This gradually loosened the fingers so that they were ready for all kinds of combinations.

The technic of wrist-playing received full justice from the composer of the admired "Octave Studies." Certain peculiarities of Theodor Kullak's technic, not yet well known, are explained by the motions of the hand in legato playing. While my father, like every intelligent teacher, taught scales and legato passages with the utmost quietude of hand, he held that in certain cases it is indispensable to free the hand from numbness by oscillations sometimes vertical and sometimes lateral, the latter being indicated briefly as "side-strokes." These motions he combined in playing with the finger-stroke. This form of technic offers a happy corrective to the stiffness which finger-exercises sometimes threaten. The idea of the side-stroke is very easily grasped. Let the left hand be supported upon the key C by the third finger which rests fixed upon its note; then let the fifth finger and thumb utter a tremolo upon the notes of the octave G on either side of C, in such a way that these fingers do not effect the stroke by their own power, but by the lateral oscillation of the hand.

The other important specialty of my father was his songful playing, in the style of bel canto, which is seldom heard to-day except in the "accent pathetique." By my father's method the notes of the song received a noticeable but pleasing emphasis by raising the wrist forcibly upward, which caused the fingers to sink deep into their keys. My father therefore differentiated between the stroke playing and the pressure playing of melodies and melodic phrases. He also possessed two supplementary kinds of stroke which sufficed him for all shades of legato playing. It may have been a consequence of the method last described that his fingers, except the thumb, were so bent backward that they covered the key with a greater cushion of flesh than is usual.

These are, in brief, the simple means by which Theodor Kullak not only raised himself to such an eminence, but also smoothed the way for his pupils. He had, however, an open eye for what others were offering in the domain of technic, and he willingly allowed full play to the individuality of his pupils. A prominent characteristic of my father was his generous recognition of strangers of worth in his art, the outflow of his thoroughly artistic personality.

This leads me to the picture of Theodor Kullak as master and teacher of "Vortrag." His delivery came from the heart and spoke to the heart. It had naught in common with the reflective and didactic style of his great contemporary Hans von Bülow. Of course, I have the Bülow of later years—the famous Beethoven player—in view. I say contemporary, because when Theodor Kullak, dissolving his connection with Marx and Stirn, founded the "Academie der Tonkunst" in Berlin, Hans von Bülow was invited to replace him as principal. Bülow seemed to desire not the position only, but even to wish to throw my father out of the saddle. He speaks of him very depreciatingly in his letters of that time. I do not wish to hold the Hotspur of five-and-twenty responsible for confidential utterances addressed to but one person and not intended for publication; but I cannot avoid mentioning with high esteem the sense of justice in the ripened man, which induced him to write in the "Scandinavian Concert Sketches," published in the year of my father's death (1882), "I may thank the extraordinarily high level of piano-playing in Christiania for my success in playing Beethoven in my last concert. The excellent virtuoso Herr Edmund Neupert (since deceased) and his sisters in art, Frau Dr. Missen (Erika Lie) and Frau Agathe Baker-Gröndahl, influenced in the most whole-

some way the formation of public taste in music by their playing and teaching. This trio comes from the model school of that great piano-master whose early death is a loss not to Berlin only, but to the entire world of music. His self-sacrificing and active life was devoted to preserving the best traditions of piano-playing by the formation of pianists, and his memory as a conservatory-master deserves the highest honor."

Bülow, himself, soon grew tired of his situation in the conservatory; he endured it in deference to the repeated requests of Liszt until, following a higher call, he in his sixtieth year gave up his domicile in Berlin and settled in Munich.

A more dangerous opposition had grown up in the meantime. Carl Tausig opened his academy for the higher piano-playing in 1866. Tausig, unlike Bülow, much resembled my father in more than one respect. There was the same remarkable touch,—Liszt called Tausig's fingers bronze fingers,—but in a higher degree. His technic was more finished and his infallibility a proverb. On the other hand, my father, at least in my estimation, was his superior in delivery. Tausig exercised a fascination upon his public. He worked, to be sure, preferably through sharp contrasts and particularly through an unusually pointed rhythm, behind which feeling noticeably disappeared. Comparison between Tausig's rendition of Beethoven's "Sonata in C Major, Op. 53," and that of my father, with whom I had studied it, was to my mind very interesting. Under Tausig's hands it gave me the impression of an enormous palace of crystal or ice; but my father made the very first movement living and full of soul, and in the last, but especially in the leading theme, he painted a picture which was very perceptible,—a deep sea under a blue sky, in the distance a reed pipe. These few words set us with one stroke into the feeling necessary for the apprehension of the "Allegretto Moderato," and give at the same time a lively idea of my father's nature and method of instruction, further examples of which may be found in a more developed form in the notes to his edition of Chopin. He always called poetry to his aid, and is it not the element of life common to all the higher arts? It was this poetic disposition which made him different from the rank and file of pedagogues,—made him an artist-teacher.

At the piano he was a born reciter. His spirit and life had their roots in a noble romanticism (not mysticism). In this he differed from Liszt, of whose works he was excessively fond and which he interpreted in the noblest style. My father's interpretations were always full of soul, full of dramatic life, and yet they always maintained their consistent and harmonic character. There was in him no trace of the everlasting "verschleppen, verhitzen, verhimmeln," so characteristic of the piano productions of the day.

To learn my father's poetic quality, to know Theodor Kullak as a lyric artist, we must seek him in his compositions. I cannot refrain from mentioning a prominent characteristic which will give the intelligent player an insight into his musical psyche. It is evident that in principal things he trended toward Chopin, with an occasional leaning toward Liszt, as in the "Frühlingsnacht," and with a loving approach to German individuality in its folk-song. The beautiful transcriptions in the "Liedern aus alter Zeit," such as "Freudvoll und Leidvoll," after Richard, are good illustrations of the latter element; also "Es zogen drei Burschen wohl über den Rhein," and "Lützow's Wilde Jagd," after Weber. To these the delicate elaboration of Mozart's "Das Veilchen" should be added.

Examples of his style in folk-song are found in the original compositions "Rothkäppchen," "Gazelle," "Leonore" (ballad after the poem of Bürger), and works like the "Müllerlieder," "Le Matin" (from the Pastorals), and finally the charming pieces for children called the "Kinderleben," which have never yet been equaled.

A naïve piety was one of my father's peculiar characteristics. Although a free-thinker in religious matters (as a student he was one of Schleiermacher's hearers), he loved to give himself over to an inward sentiment of piety. The little piece "Sonntagsmorgen," in the collection just named, and the characteristic pieces "St. Gilgen," "Barcarole," "Prière," so full

of swing, and the second part of his "Trio in E Minor," which brims with consecration, are happy examples. Among many other pieces which evidence his ripe culture I may name "Perles d'Écume," and "Psyche," the romance from "Violen," the "Polonaise in A Minor," "Abendwind" (from the four "Solo-pieces"), and his "Piano Concerto in C Minor." It would be a mistake to judge Theodor Kullak's methods of playing and of instruction by the acquaintance with his works thus offered. In his piano classes, at least in the men's classes, it was only secondarily that my father was a lyric artist. Works such as Chopin's "Berceuse" and his nocturnes and mazurkas may have formed an integral part of his instruction for women's classes, but for us they were exceptional. Piano concertos, on the contrary, played the chief rôle, with the expectation that they were to be thoroughly comprehended and exploited in the orchestral classes. Beginning with Beethoven's two concertos, and that of Mozart in D minor, all the well-known landmarks of literature were on the list,—including Beethoven's three concertos, Chopin's two, Schumann's, Liszt's in E flat major, Henselt's, and Rubinstein's in D minor and in G major, which last has been made known chiefly by my father.

Those who are acquainted with the powerful impression made by Liszt and Rubinstein in their concerts by the use of the octave-technic, and who remember how much stress my father laid upon this particular branch of piano-instruction, will readily believe that he did not fail of greatness in the treatment of such passages. The powerful octave passages in Chopin's "Polonaise in A Flat Major," and in the finale of Liszt's "Campanella," lost nothing in his hands. They were truly brilliant and noble, and so was Liszt's powerful arrangement of Sebastian Bach's "Preludes," the "Fugue in A Minor," and the "Phantasie and Fugue in G Minor." In short, the greatest and most difficult works were the order of the day. My father especially liked the "Phantasie in C Major" and the "Études Symphoniques" among Schumann's works. Schumann's other youthful compositions—those connected with the "Masked Ball"—found less favor. He had little liking for this form of musical composition, which indicates with what deep earnestness he regarded his art.

He interested himself with pleasure in all the best novelties; among others, the productions of Grieg. Although, as far as I know, he never practised, I remember one special occasion when my father prepared himself for an art performance. It was the reopening of his chamber-music soirées, inaugurated in his rooms for chosen pupils and favored guests. Among the pieces played on that occasion, the "Trio in F Sharp Minor," by César Auguste Franck, is particularly impressed upon my memory. I know certainly that my father played that for himself alone. For the sake of completeness, I mention finally that in later years he interested himself in the Richard Wagner cult, and that he always kept step with the spirit of the times.

RECOLLECTIONS AND ANECDOTES OF BÜLOW

BY

BERNARD BOEKELMAN

WHEN Hans von Bülow, in 1851, at the age of twenty-one, resolved to devote his life entirely to music, he found a large field for desirable reform in which to exercise his activity. Liszt, who, previous to 1847, had reaped the laurels of a royal virtuoso, then began his career as conductor at the Royal Opera House in Weimar, and soon found himself surrounded by the best of the young musical talent of the world. His pupils—the artists of our generation—he easily indoctrinated with the novel ideas which he brought forward in his own compositions. He began the publication of his symphonic poems, and in 1850 brought out Wagner's "Lohengrin" in Weimar for the first time. This production, under the baton of Liszt, opened the "thirty years' war" between the classical and the new German schools. The offensive struggle was made under great difficulties, the headquarters of Liszt, the general-in-chief, being in Weimar. The contention was between form and freedom; the "classicists" confined their creative acts to well-defined art forms, while the "romanticists" desired to bring out new ideas, to enrich the tone material of their art, and to add to it new means of expressing emotion. The romantic school, however, had within itself the germ of artistic realism. Thus Schubert, whose spirit is essentially romantic, is accounted classic because he merely sought to express the sentiment of the poems he turned into songs, without any effort to make each note conform to the exact shade of feeling expressed by the word to which it was sung. This conformity of note to word, the crucial test of the new German school, was instituted by Liszt, whose songs are practically small phrases in recitative form. Liszt further declared war by breaking the laws of formal symmetry in his symphonic poems. In proposing that the only limits to musical form should be the limits which define the poetical idea expressed by the music, he became, with Berlioz, the champion of program music. To obtain new means to express the different emotions, he used new and unusual harmonic combinations. Berlioz, who had visited Germany between 1842 and 1845, enlarged the orchestra with new instruments and new tone-coloring. Wagner employed all these innovations in his music-dramas, and became the exponent *de facto* of the new German school.

WAGNER'S ADHERENTS

WAGNER'S versatility as a writer soon brought matters to a crisis, and at the same time secured him a host of adherents. Among the Liszt-Wagner forces there were many men now well known for originality and talent. Among them we recall Friedrich Nietzsche, professor of classical philology in Basel. Upon the publication of "Parsifal," however, Nietzsche publicly announced his defection from the cause in a pamphlet called the "Fall of Wagner." On the other hand, Heinrich Ehrlich (better known in America as the editor of "Tausig's Studies") contributed a tract on "Wagner's Art and True Christianity." Richard Pohl, L. Köhler, Franz Müller, Joachim Raff, William Tappert, Heinrich Porges, Otto Lessmann (Bülow's pupil), and Gottlieb Federlein all wrote, analyzed, and explained in tracts, in the columns of the "Allgemeine Deutsche Zeitung," or in other musical periodicals wherever open to their views. Franz Brendel, who succeeded Schumann in the "Neue Zeitschrift für Musik," made that paper a kind of official organ for the propagation of the ideas of the young dramatic-musical school, and it was in its

pages that Wagner's famous anonymous article, "Das Judenthum in der Musik," first appeared. The activities of the new propaganda did not stop here. Felix Draeseke wrote a humorous school of harmony in rhyme, while Weitzmann actually formulated the laws of the new harmonic development, and reduced the whole to a practical pedagogic basis. Karl Klindworth wrote the piano scores of the Nibelungen Trilogy; Peter Cornelius, poet and musical littérateur, translated many of Liszt's French writings into German; Tausig, whom Weitzman dubbed "the last of the virtuosi," conducted the works of Wagner, Liszt, and Berlioz in Vienna. The entire movement was full of energy, productivity, and violent rancor. Religion, race, morals, politics, and artistic convictions were inextricably involved in the mêlée. Such an array of musical genius as the world will hardly see again, intoxicated with the beauty, the liberty, the originality, and the power of the new creative movement, threw itself into it with all the ardor of the artistic nature.

BÜLOW AS AN EDUCATOR

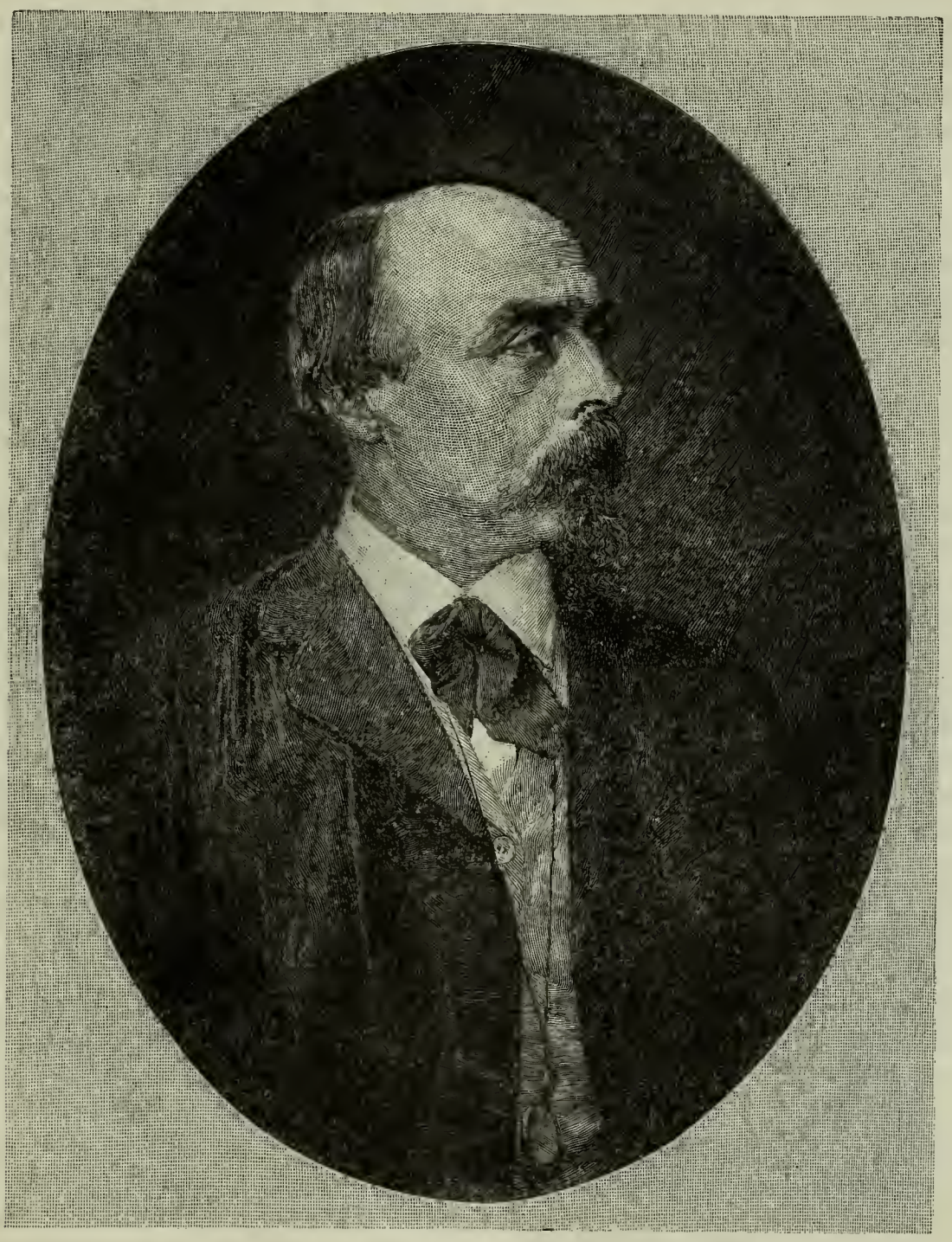
No wonder that a man like Bülow, a thinker, a student educated in the universities of Berlin and Leipsic, did not stand aloof, but took up the cry, "The public needs education, and must have it. I will be your teacher: follow me." Like Napoleon, he decided to be dictator in the new empire. He wrote, he edited, he gave concerts and recitals, he revised, he founded concert organizations, he published, he brought forward writers and musicians. He invigorated, disciplined, inspired, and, in short, constituted a head center of aggression in the prosecution of the movement to which he adhered. The declaration of war against Wagner in Paris in 1859, Wagner's part in the political conspiracy in Saxony and his consequent exile, the glorious victories of his operas in the Bavarian capital, and the present recognition of his greatness in Paris, are significant epochs in the struggle. In all this Bülow's success is identified with Wagner's; but in estimating Bülow's life-work, he is seen to be greatest not in his own musical performances, but in what was concealed behind his performance. In him Emerson's saying, "Somewhat resides in the men whose fame has come down to us that begot an expectation that outran all their performance," is most strongly exemplified. Neither Bülow's piano-playing nor his conducting accounts for the enormous influence that he exercised upon the musical life of his generation. His influence on music was the work less of his musical endowment than of his personality; "that reserved force which acts directly by presence, and without means," was emphatically his. And behind that force lay his simplicity of aim and his sincerity of conviction. He was first and foremost a teacher. To teach he traveled as concert pianist, and gave recitals in all the principal cities of Europe. His programs were carefully planned to propagate his ideas. To a collector these programs would be treasures of art; every worthy master, known or unknown to the musical world, was represented. What the painter gains from the exhibit of academy and salon, the composer obtains from the concert program of the popular artist. The popularity which more than one modern composer now enjoys is directly traceable to Bülow's introduction of his works. This presentation to the public of new music Bülow persistently made, for music's sake. He shared with Liszt the habit and principle of working continuously for what he recognized as good.

BÜLOW AND HIS PUPILS

As pianist, conductor, and writer, Bülow taught and trained his public; but among his many personal pupils, although his lessons were careful, minute, and painstaking in the extreme, not one has achieved undoubted preëminence; while Liszt, who inspired, attracted, encouraged, and never taught, really formed the pianists of the world. Creative genius is a fire that kindles and sustains kindred genius, and such genius Bülow had not; yet his relations with his pupils are a pleasant theme, in sharp contrast to his haughtiness among people of high social rank, and to his short memory of favors received from such noble sources. I like to remember how, in the midst of a brilliant concert in a famous capital, he recalled the name of an old bassoon-player in the orchestra, the father of a former pupil; how he hunted the old man up, and sat by

him the whole evening in the intervals of the performance, saying kindly things about the son.

But, although Bülow formed no one pre-eminent pianist, he succeeded in impressing his standard of musicianship upon the whole musical life of Germany, and that standard was exacting. One of his pupils once requested of him an opportunity to play in concert. Bülow looked non-committal, and made no reply. Six months later the applicant, who had meanwhile given up hope of appearing in public, and had been teaching diligently in a conservatory, received a note announcing that, through Bülow's recommendation, he was invited to play exactly five days later in one of the oldest German university towns. Appalled at the prospect, the young man hurried to his patron to explain. "Not ready!" exclaimed Bülow, looking through him as if he did not exist, and then, turning scornfully on his heel, "An artist is always ready." Stung by his contempt, the youth undertook the concert, slept



HANS VON BÜLOW.

PHOTOGRAPHED BY JOSEPH AIBL, MUNICH.
ENGRAVED BY R. G. TIETZE.

not during three nights and days of preparation, was successful, and, hastening to return thanks, found that Bülow had already possessed himself of full information, and was humming and playing snatches of the program in high good humor.

Another pupil, on whom he sprang a similar surprise, did not fare so well. Bülow had promised to bring out a concerto (Op. 30) which Friedrich Kiel, his enthusiastic admirer, had dedicated to him. The annual meeting of the Ton-Künstler Verein, to be held at Carlsruhe, furnished the opportunity. Although Kiel belonged to a most conservative classical school, and Bülow was immersed heart and soul in the "music of the future," the latter threw himself into the study of his friend's composition with such ardor that when, after the manuscript had been in his possession five days, Kiel called, by invitation, to look over the *tempi* and *nuançen*, Bülow played the whole from memory, and turned over the manuscript to the composer so that he could accompany him on the second piano. The domestic sorrow which resulted in the breaking up of his home immediately followed. Beside himself from the shock, Bülow was confined to his room by his physician's orders; but in his agony he did not forget Kiel, though playing was now impossible for him. As soon as he could command himself, he wrote to one of his most efficient pupils, offered the young man a check for one hundred thalers for his traveling expenses, and begged him to undertake the concerto. There were now only four days before the concert; the pupil could not prepare Kiel's work in time, and it was omitted from the program. Bülow never forgave the unfortunate pianist, and would have nothing more to do with him.

I have before me a letter of Bülow's, written to a pupil who had disappointed him, which gives a curious insight into his work as a teacher. After complaining that out of every eighteen lessons he loses six, and that he [Bülow] cannot compose on lesson days, he adds: "It is not preference for teaching that makes me rob myself of my time; I have talents which suffer greatly from my choice of this profession, and time is very short, especially for an artist who wishes to accomplish anything out of the ordinary. I cannot persuade myself to resign this ambition, though I am obliged to curtail it greatly by using my time for other matters. I have therefore divided my hours in such a way that some days are taken up entirely in giving lessons, others exclusively in private work. Except when small concert tours have interfered, I have always considered myself bound to keep my appointments with my pupils. You, whose capital is the use you make of your time, will understand the justice of my resolution. I am not going to be absurd, and blame you for the lessons you have missed, but I must make other arrangements in future." Here we have the man—scrupulous, industrious, ambitious, and kindly, but devoid of the careless spontaneity of the creative musician. Mendelssohn could beguile a sleepless night by writing a hunting-song; Schubert scrawled his immortal serenade on a wine-house table; Mozart paid a butcher's bill with a waltz; but Bülow could not collect his thoughts to compose on lesson days.

Bülow had no mercy on himself; he would rob himself of sleep for weeks to do a bit of writing or editing. The story of the tumbler of cold water that Buffon ordered his valet to throw in his face to spoil his morning nap is literally true of Bülow. Under such hydropathic inspiration he actually finished his "Fantasie" (Op. 17) on the "Ballo in Maschera."

BÜLOW AS COMPOSER AND PIANIST

It is usual to say that Bülow could not compose; but this is true only in so far as his talent for composition was of less importance than his personality. His "Sänger's Fluch" is musical, interesting, and beautiful, but devoid of emotion. The same is true of his "Nirvana." Musicians enjoy Bülow's compositions in exact proportion to their musical learning. The same must be said of his piano-playing. His interpretation was always interesting and polished, accurate even to the smallest details; but there was no spontaneity in it. Schumann he disliked because he could not command the necessary technic to play him, and he could play neither Chopin nor Liszt, because he lacked the fancy required for the one and the abandon necessary to interpret the other. The difference between Liszt's "Don Juan" fantasia, under the fingers of Tausig, or even of D'Albert, and under those of Bülow,

discovers the fatal defect in the latter. At the piano Bülow was never free. His fame as a pianist must rest on his playing of Beethoven, especially Op. 106 and Op. 111. Here his resources are exclusively intellectual—discrimination, contrast, construction, and climax. Bülow's mental organization was inflexible. He has been described as a cross between a Bismarck and a Schopenhauer. He was rigid in mind and body. The feline suppleness of muscle characteristic of the born pianist was not his. His technic was obtained and kept up at great physical expense. His well-known saying that if he lost one day's practice he felt it himself, but if he lost three the public knew it, is a confession of the burden he carried. Contrast the career of Paganini, who, during the great concert tour in which he carried the world by storm, never practised a note. He had his skill by nature. Bülow, on the contrary, acquired his virtuosity painfully and late, and in consequence lost it early. To the bodily fatigue and nervous wear occasioned by incessant piano practice must be attributed a great part of his irritability, and ultimately his untimely death. He always said that he began to study two years too late,—*i. e.*, at eight years of age instead of six. As he had sufficient execution at fourteen to play Mendelssohn's Concerto in G Minor before Frederick Wieck, the father and teacher of Clara Schumann, the statement marks the difference between amateur and professional requirements.

BÜLOW'S WONDERFUL MEMORY

THE lack of spontaneity in Bülow's piano-playing was in astonishing contrast to the fire, dash, and freedom of his conducting. The orchestra was, in fact, his natural instrument, and this explains his passionate devotion to the new school of composition, which had the development of orchestral music as its vital factor. His mental equipment for a conductor was complete. The ear and memory of musical genius were Bülow's in a most astonishing degree. His phenomenal memory had, in fact, no boundary line.

I have referred to Bülow's astonishing feat of memorizing Kiel's concerto, which the man who wrote it could not accompany without notes. His accuracy was almost infallible. He was once rehearsing a composition of Liszt's for orchestra, in that composer's presence, without notes. Liszt interrupted to say that a certain note should have been played *piano*. "No," replied Bülow; "it is *sforzando*." "Look and see," persisted the composer. The score was produced. Bülow was right. How everybody did applaud! In the excitement, one of the brass-wind players lost his place. "Look for a B flat in your part," said Bülow, still without his notes. "Five measures farther on I wish to begin."

I once called on Bülow, by appointment, at a certain hour. As I waited outside the door, watch in hand, for the precise moment agreed on (it was one of his peculiarities to resent violently any deviation from his hours; to be a moment too early was just as heinous an offense as to be a moment too late), I heard him reading Bach's "Chromatic Fantasie" at the piano, so slowly conning each note that I knew he was committing it to memory. "There," said he, when I entered, "it 's done. I am going to play it in a concert to-night, and I 've learned it by heart since dinner. I do not like to be so hurried, but I had no time, and I am determined to make them hear Bach whether they like it or not. Do you know how to be perfectly sure of your piece in public? Play it over with each hand separately three times the day before the concert, and do not play it at all the day you perform. Then you are certain not to forget the notes."

Long before middle life he knew by heart even the smallest details of the classical works of Beethoven, Mozart, Haydn, Scarlatti, Bach, Handel, and those of the modern school, such as Chopin, Schumann, Brahms, Jensen, Raff, Liszt, and Wagner. Not only were their piano compositions on his finger-tips, but still more surprising were his feats of musical memory as an orchestra and opera conductor. The Hanover, Meininger, and, above all, the Munich Opera-house, furnish a list of the most incredible achievements of his skill as a leader of the operatic stage. Will there ever again be an orchestra trained to play the Beethoven symphonies without notes, as the Meininger Orchestra played them under Bülow's baton?

Here, too, the instinct of the teacher shone preëminent. He founded the Symphonic Concerts in Berlin to offset the Philharmonic

Concerts of Taubert. This successfully accomplished, he wrote to a friend: "As I do not like to see my work go to pieces, I am happy that Hans von Bronsart will be my successor in Berlin. I go with pleasure to Munich, where I am sure to find a more congenial atmosphere." The "atmosphere" was operatic. All Wagner's operas, regardless of cost, were put on the stage by order of King Louis, under the direct inspiration of the composer and the leadership of Bülow.

Bülow's fame as an interpretative musician may safely rest upon his conducting of the works of Wagner and Beethoven. The incomparable production of "Tristan und Isolde" in Munich in 1865, of the "Meistersinger" in 1868, his training, in 1880, of the hitherto unknown Meininger Orchestra, with which he "concerted" all over Germany and Holland, and, finally, the Philharmonic Concerts in Berlin and Hamburg, are immortal in the annals of the conductor's baton.

HIS APPRECIATION OF OTHERS

BÜLOW'S own shortcomings as composer and pianist did not make him blind to the abilities of others; but he demanded artistic sincerity. Pot-boilers were his abhorrence. "I do not see how Jaell can play the same piece an hour every morning, year after year," he exclaimed indignantly, as he kicked the music under the piano after reading (by request) one of this popular artist's paraphrases. He was just as ready to extol as to condemn. One day a foreigner, young and unknown, entered Bülow's music-room as he sat talking over business matters with Wagner. The stranger presented a letter of introduction, to which the artist paid little attention, and sat down patiently to wait. Wagner continued to talk, and to escape hearing a conversation not meant for his ear, the visitor approached the piano. The score of "Rheingold" stood open on the rack. Before he realized it he became absorbed in the music, began to play it at first *sotto voce*, and soon, abandoned to its charm, with a most superb mastery. Wagner, on the point of taking leave, turned back and stood motionless to listen; the splendid genius of the player became more and more evident; and, unable to restrain themselves, Bülow and Wagner rushed to embrace the unknown musician. It was Camille Saint-Saëns.

BÜLOW AND WAGNER

BÜLOW had barely received his appointment as court pianist to Ludwig I of Bavaria when the blow fell which ruined his life. Before him stood two alternatives: Should he sacrifice his artistic or his human feelings? To adhere to Wagner, who had broken up his home, and to the movement to which he was enthusiastically pledged, meant to stamp out every emotion of resentment that is keenest in man. Bülow, with incredible self-abnegation, resolved that the progress of music, to which he had devoted his life, should not suffer in his quarrel. He continued to support the career of the rising genius, and never flinched from his resolution to force Wagner's success onward until that success was absolute. None the less, the inner struggle destroyed him. His health never recovered. His fickleness to friends and benefactors became proverbial. His irritability developed almost into mania. The natural sweetness and loyalty of his nature were turned to bitterness. The cruelty of his epigram set his path with enemies. But his work for music went forward unceasingly, and it is impossible to overestimate what his self-sacrifice has done for it.

In the early days of the Wagner struggle Bülow threw the whole weight of his personality into the scale. Musicians and press eyed the Wagnerian innovations askance, and even Bülow's own orchestra, which found its technic inadequate to the new demands, privately declared the Wagnerian effects to be humbug. Bülow nursed his wrath as if it had been a personal affront, and one day, at a rehearsal of the "Meistersinger," he stopped the orchestra just before a peculiarly treacherous passage, laid down his baton, and said sarcastically to the delinquent horn-blowers, "Look out, gentlemen; there 's 'humbug' ahead."

Bülow's part in accomplishing Wagner's triumph has prevented recognition of the breadth of his own views, and of his ultimate freedom from party bias. Brahms is as conservative as Wagner is revolutionary, yet it was Bülow who brought Brahms to the front, and trumpeted his fame in notes of the most lavish praise and admiration. He was just as untiring in his efforts to forward the fortunes of Raff, whose dangerous gift of melody fairly

betrayed him into many a *salon-stück*. Bülow even played Raff's concerto, which is brimful of light melody. When Jensen could not obtain a hearing, Bülow put his music on his recital programs, wrote an exquisite critique of his genius, and thereby produced for his favorite a host of admirers. He was always in the opposition. When one battle had been successfully fought, he turned to find a new fray. When the tide of popular fancy turned against Mendelssohn, Bülow hastened to play and edit his compositions. His editions of the "Capriccio" (Op. 5), and of the "Rondo" (Op. 14), are the most exquisite extant. He always found time to write a friendly preface to a meritorious work, and no paragraph ever emanated from his pen that was not thoughtful and suggestive. He concerned himself about the little canons of Kunz, the forgotten beauties of Scarlatti and Gluck, and the noble literature of Beethoven. His name was the "open sesame" to popular approval, and it was never refused to anything which he believed to be of value to music.

PERSONAL CHARACTERISTICS

Bülow loved culture passionately. There is an authentic story of his making a day's journey to Stockholm with a well-known savant, and discussing with him every current topic of politics, literature, science, and art, except music. In the evening the traveler was astonished to find his delightful companion on the platform giving a piano recital.

When he made a concert tour, he provided himself with the history of the countries he traversed. He went through Italy one entire season with a history of Rome under his arm. Undoubtedly the author who had the greatest influence on him was Schopenhauer. To the day of his death he could repeat pages of his books by heart; when he was in the university he used to sleep with his favorite volume under his pillow. Once a fellow-student came in, and playfully threw the book across the room, to Bülow's intense anger. Schopenhauer is a poor consolation to a man of sorrows, and his influence was no help to Bülow's inner life and feeling. Under his tuition his pupil became a confirmed pessimist. His emotional pessimism, his refractory nervous organization, his quick and vivid musical intelligence, and his wide and varied culture, all worked together in everything he did, and no estimate of his influence upon the music of to-day is just which does not find each of these elements vital in it.

The pathetic part of music is its loneliness. Bülow could recognize the genius of Saint-Saëns because he was great himself. But he learned early that from his public he could expect no similar recognition. He had not the genial art of emotional, musical speech which is nature's universal language. He grew to hate the laity, which would rather feel than reason about what it listens to. As he became older, more cold, more intellectual, and more unhappy, his temper toward his hearers grew worse and worse. "If you will alter the stage as I propose," he said to Wagner, in my hearing, "we shall lose only a couple of rows of hogs from the auditorium."

Social rank did not count in his estimate of values. He broke up an audience of titled personages, assembled to enjoy one of his rehearsals, by causing the bassoon-players to perform their parts alone until the listeners all left in disgust. "Now," said he, cheerfully, when the last of his noble hearers had departed, "we 'll go to work." He kicked the name-board of a certain piano off the stage because it degraded the artist into an advertisement. In the presence of an enthusiastic audience he once noticed two laurel wreaths on the piano. He picked them up, looked at them, and then kicked them under the instrument. He did this because he resented the idea that musicians should be treated differently from other men. He wished music to be a manly calling. He would not have it degraded into a matter of patronage. "Go, take that laurel wreath to Herr Franz Lachner [his predecessor in Munich], who is on the pension list," he exclaimed to an usher. "I am not superannuated."

Like Liszt, Bülow realized with shame that music was an art the exponents of which were the pets and playthings of noble patrons. Like Liszt, he asserted the right to live on equal terms with people of culture — as a private gentleman. To build music up to the rank and standing of an independent profession was the dream and struggle of Bülow's life. Every musician who values his own manhood owes to him an opportunity of self-respect heretofore unheard of.

His naïveté was equal to his insolence.

The *haute société* of Berlin was gathered to examine a phonograph. There were cylinders of sentiments from the Emperor and various noble personages, and Bülow was asked to play into the instrument. When he came to hear his own performance repeated through the tube, his amazement and horror were boundless. "That machine is n't worth anything," he exclaimed. "It is n't true; I never played like that—never!"

I have said that there was a lack of feline character in Bülow's physique. He was, however, very feline in his nature. When he saw a friend whom he liked in the street, he would run toward him, embrace him, and kiss him on both cheeks. Within ten minutes his manner would change, and he would say something so bitter, so personal, so wounding, that the victim would never forget its sting. Months or years after the same man would perhaps receive, unexpected and unasked, some practical advancement in his fortune that could be traced directly to Bülow's helpful hand. Bülow's love of helpfulness and his passion for sarcasm were continually at war. He not only worked with voice and pen for musicians whose talent constituted their only claim on him, and whom he insulted between whiles, but the proceeds of his concerts were freely spent on artistic interests. One whole tour was made to increase the capital to bring out Wagner's operas. Musicians' widows, music societies, monuments, and publishing schemes all profited by his generosity. And yet at the end of a century of bitterness, hatred, and rancor unparalleled in the history of art, this "gospel of music," as its cult fondly called the doctrines which they advocated, is, after all, not a final and conclusive revelation of the laws of beauty. It is but one wave of musical development. In the great ocean of music nothing is lost. The Wagner cult, which has beaten with such fury upon the shore of art, which proclaimed it to be its mission to efface everything old and timeworn, has effaced nothing, and a new generation will witness a new development peculiar to itself; but into the broad current of the world's musical life the passionate, forceful nature of Bülow has passed, and there it will be more and more felt for good.

THE LEADING METHODS OF PIANO PLAYING

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A DETAIL OF "THE REPOSE IN EGYPT," BY VANDYKE.

POINTS FROM OSKAR RAIF'S METHOD OF PIANO-PLAYING

By August Oetiker

OSKAR RAIF'S "Über Fingerfertigkeit und Anschlag," published posthumously, is a most important work. The originality of the method of Prof. Raif, who was a pupil of Bülow and Tausig, and his success both as a teacher and a pianist, make the following résumé of his peculiar principles indispensable to any comprehensive review of the methods of those masters of piano-teaching whose contributions are of permanant value. Prof. Raif's rules are the work of years verified by practical teaching; and the principles enunciated in his volume must be taken into account in all successful study of the piano. Raif's original exercises for the mechanical preparation for piano-playing may be sought in the volume itself; but the writer's long observation of the method, in teaching, prompts the following exposition of the principles behind the method.

NO DIFFERENCE IN FLEXIBILITY BETWEEN EDUCATED AND UNTRAINED FINGERS

The predominant method of teaching piano-playing to-day is founded on the belief that musical expression is inborn and cannot be instilled; that the duty of the pedagogue begins and ends in building up the technic by augmenting the facility of each individual finger; and that virtuosity consists in extraordinary gymnastic ability. But experiments with people of all classes, pianists and non-pianists, have resulted in demonstrating that the fingers of trained pianists, tested individually, are not more nimble than those of

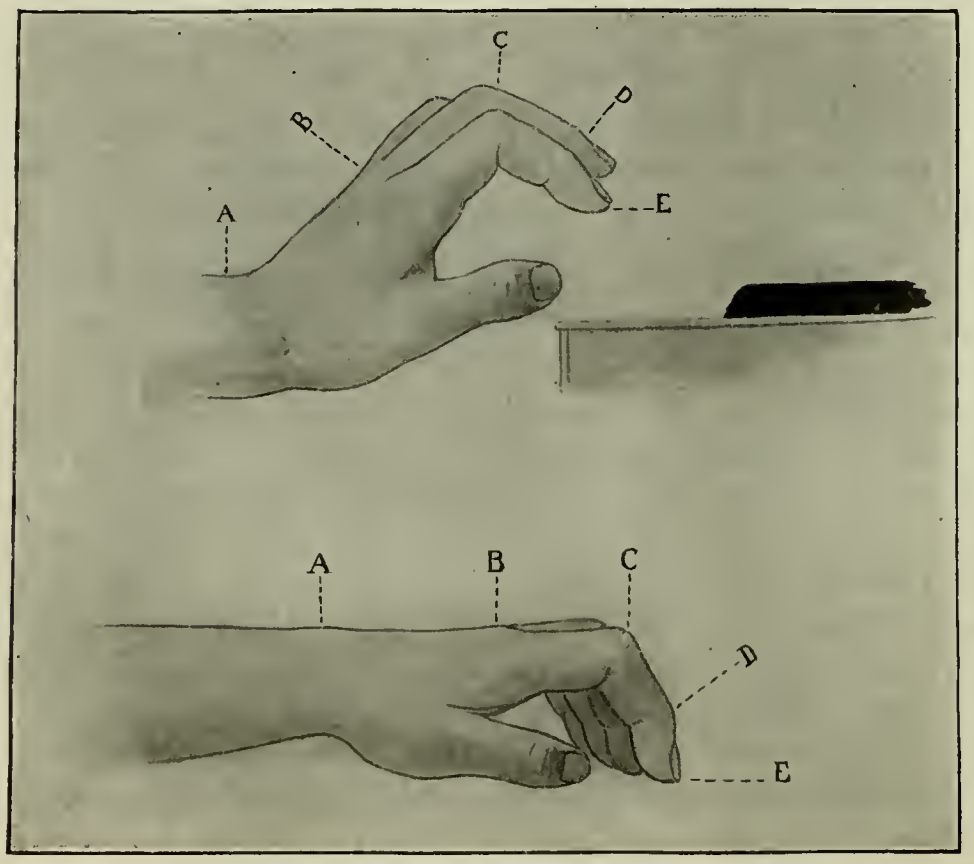
other people; that flexibility depends on the gifts of the player rather than on his training.

TECHNIC DEFINED AS TIMELINESS OF MOVEMENT

EDUCATION of each finger separately does not remove the difficulties of piano-playing, for the technic of the piano may be summed up as *correct timeliness of movement.* In other words, technic consists in properly timing the several motions involved in attacking the key with those concerned in the preceding and the following attack. Technic is the correlation of nervous action, rather than mere flexibility. Since correct timeliness of movement presupposes a thought, a willing, it is clear that its successful study depends upon exercises to obtain timeliness of motion taken in a tempo sufficiently slow to make control of the motion of the fingers possible.

THE RAIF POSITION

IT is necessary to equalize the differing strength of the fingers to acquire equality of the touch. Professor Raif obtained this by a position of the hand which differs very much from that in general use, but which has the advantage of being much more natural, as the two following figures show:



RAIF POSITION (UPPER). USUAL POSITION (LOWER).

The Raif position raises the tip of the finger much farther from the key than does the usual pose. This greater distance from the key gives a correspondingly stronger attack, which may be utilized by the weaker fingers.

The timeliness of the finger motion in the delivery of music depends upon reflex nervous action. But reflex action is the secondary result of motions often repeated in obedience to conscious efforts of the will. At the moment when the musical idea reaches expression, the mechanical difficulty of its delivery is automatically overcome; but this automatic action of the fingers presupposes the long-continued repetition, under the guidance of the will, of exercises executed with precision in slow time.

Exercise of the muscles to produce flexibility hardens and advances their strength and endurance, but does not increase the agility of the fingers. This object is attained by playing all the exercises forte.

Slow and strong practice are the two principal factors necessary to attain this end. Increase of tempo is not advantageous, because it does not permit the requisite attention to each motion of each separate finger. As soon as the muscles have acquired the necessary strength by slow practice, any composition thus studied may be played in quicker tempo, because the action of the fingers has now become reflexive.

TOUCH EASILY TAUGHT

CONTRARY to the view of most musicians, that the species of attack which produces a singing tone is something inborn and undefinable, neither to be learned nor taught, Professor Raif held that the translation of individual feeling into expression upon the keyboard is merely a problem in mechanical motions. This fact he set forth in a series of detailed experiments, in which the chief rôle is played by the piano-hammer. The hammer receives from the

player a variety of well-defined forms of motion corresponding to the variations of the stroke. These it transfers to the vibration of the string, and thereby colors the tone.

HOW TO MAKE A SONGFUL TONE

THE poetry of the delivery lies in the variety of the tone-colors called forth by the touch. A sudden stroke invariably produces a hard, mechanical tone, because the jerk of the hammer unfavorably influences the vibration of the string and its resulting tone-color.

The songful, musical tone is, on the contrary, obtained when the key is not driven down suddenly, but is subjected to a gradual pressure which continues until the entrance of the next following motion, so that a connection is established between each succeeding tone. Raif's hand-position agrees well with this stroke, because it raises the fingers a greater distance from the keys and facilitates an attack in which the tip of the finger describes a bow. Perfect mastery of the finger movements is of course necessary in the attainment of such a stroke as will produce a noble musical tone. Let these technical preliminary conditions be once conquered, however, and nothing hinders the expression of individual sentiment.

RAIF'S TECHNICAL EXERCISES

WHEN people asked Professor Raif what material for instruction (methods, studies, etc.) he used in the development of his pupils, he was wont to show them a sheet of paper on which were noted certain exercises which covered those difficulties that occur in almost every piece. For instance, the "passing under" of the thumb is one of the greatest obstacles to equality of tone, but this technical difficulty, which is so prominent in scales and arpeggios, is much lessened when the thumb is prepared for its attack by being passed beneath the hand to a position above the key in readiness for its stroke. For instance, in the scale of C, as soon as the thumb is released from its key after a stroke it should be placed high above F, and wait there in readiness for its turn. The blow of the thumb on the succeeding C, to which it must reach beneath the fourth finger, is much more difficult, but it is prepared in the same way. The loss of time which is involved in "passing under" without preparation is the great difficulty in smooth delivery, but is eliminated by this plan. This method of preparation of the thumb should be observed in arpeggios.

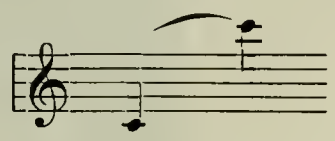
The practice of the scale in C major, including the fingering 1 2 3 4, 1 2 3 4, etc., and the practice of the chord of the diminished seventh (doubled) in arpeggios, greatly assist the training of the thumb. Exercises for equality of stroke in which the weak fingers are raised higher than the others are valuable. The thumb is apt to be unpleasantly noticeable in scales and arpeggios, but if it be made to strike pianissimo this will be obviated. The other fingers may be strengthened by exercises (scales, etc.) studied with a variety of tone. The scales, particularly in initial practice, should be played in contrary motion, because then the thumbs are almost always passed under simultaneously.

LEGATO ALL-IMPORTANT

LEGATO playing is a very important point in Professor Raif's system of instruction. Legato studies are the only ones which are useful. Even staccato passages should be studied legato, for in this touch the fingers are in a relation to one another which, with constant equality of fingering and with the requisite study, secures certainty and firmness of stroke. In staccato, on the contrary, the connection between the picked-off note and that which follows it is broken, and the player, bereft of his point of support, mistakes his distance from the succeeding note, and security becomes a matter of chance.

LEGATO IN SKIPS POSSIBLE

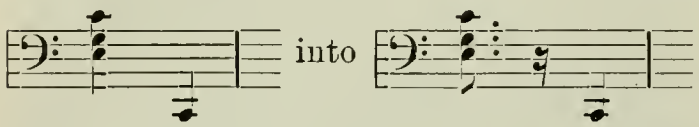
IT is possible to establish a legato between the notes of any desired interval. Most people would think a connection between

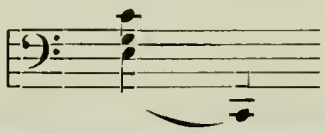


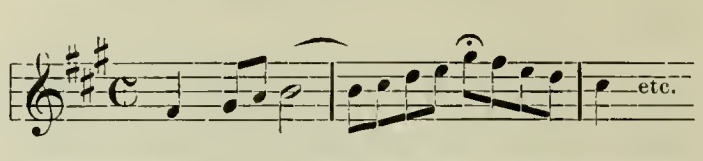
impracticable without the use of both hands or the help of the pedal. But legato may be produced in this case by a motion projected in an unbroken bow from one note to the other. The size of the bow is proportional to the length of the interval; the wider the distance spanned, the more curved the bow

of motion, and vice versa. The certainty of the attack in skips of this kind depends upon making the initial tone the point of support from which to measure the distance to the next note, and upon carrying the hand with an unbroken sweep to its objective point.

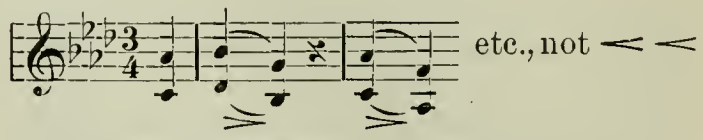
Octave passages, legato and staccato, should be studied on this principle of legato obtained by curved motion. The well-known octave passage of Chopin's "Impromptu in F Sharp Major" becomes secure by this method. The favorite device of shortening the first note of passages written



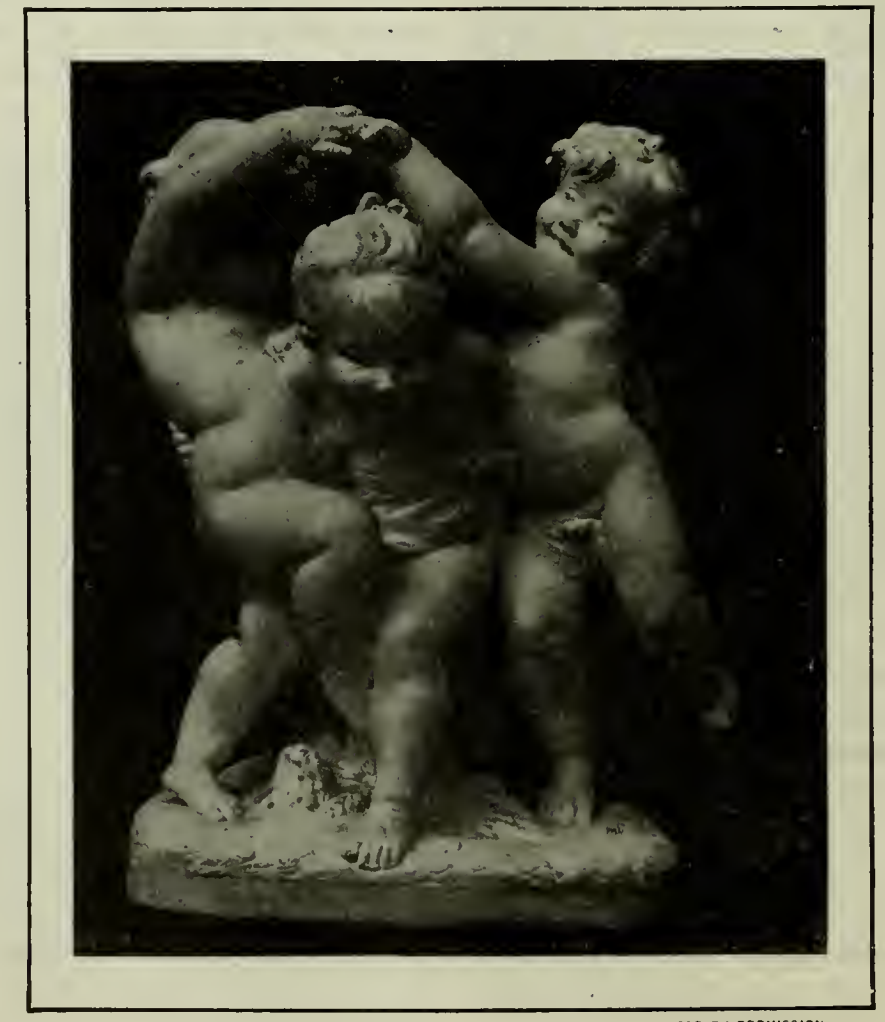
in order to be sure of the note to be obtained by the great spring, instead of delivering it correctly in legato, is eliminated by using a curved motion.

The limits of this article forbid more than the citation of two important rules:

In delivering a melodic passage or motif, the highest note in the series should always receive somewhat more than its exact time, provided it falls on an accented count. For example, Chopin (Op. 48, No. 2):

A musician of fine feeling would unconsciously play this passage thus.

All musical pianists play melody notes slurred in pairs so that the accent corresponds to a word of two syllables accented on the penult; for example, cōnstănt, not cŏnstānt. The Scherzo (Minuetto) of Beethoven's "Sonata in F Minor" (Op. 2) offers an example of this sort.



Such, in a few words, is the system of Professor Raif — a system which deserves the attention of a wider musical circle. That it will obtain it as soon as the work from which these points are culled makes its appearance, is unquestionable.



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"PASSE-PASSE," BY RONGELET.

THE VIRTUOSO TECHNIC

FROM THE UNPUBLISHED "TECHNIC OF PIANO-PLAYING"

By Josef Weiss

THIS general table of scales is intended to give a comprehensive view of one method of building up a complete modern technic, while at the same time it offers the ambitious student the certain means of perfecting his own virtuosity.

The table of technic covers the daily practice of two weeks; but for the scales themselves I also offer a model covering a fortnight of study, the first week including the scales from C to F (inclusive), and the second week from F sharp to B (inclusive), as follows:

First Week.

Monday, C major and C minor.
Tuesday, C sharp major and C sharp minor.
Wednesday, D major and D minor.
Thursday, D sharp major and D sharp minor.
Friday, E major and E minor.
Saturday, F major and F minor.

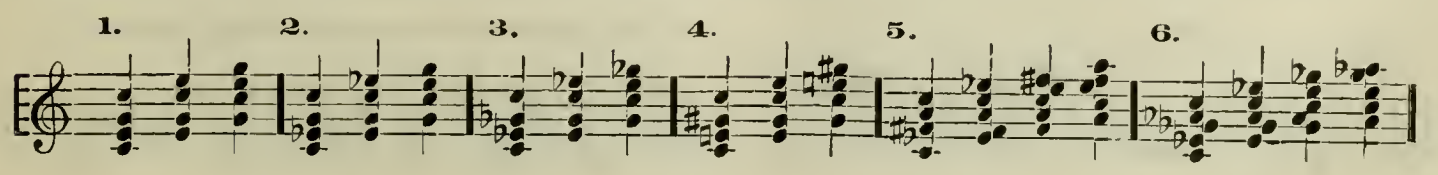
Second Week.

Monday, F sharp major and F sharp minor.
Tuesday, G major and G minor.
Wednesday, G sharp major and G sharp minor.
Thursday, A major and A minor.
Friday, A sharp major and A sharp minor.
Saturday, B major and B minor.

In this way all the scales are played through in two weeks, with severe impartiality, and by this equalized study of all the tonalities a great step forward is made.

The scales and arpeggios must be practised with different fingerings in different tempos, from adagio to presto, also from pp. to ff., and, where possible, with each hand separately, left and right alternating. The kinds of touch employed throughout must not proceed in two parallel lines, but must receive full consideration. The stroke must be made (1) with the finger only, (2) with the wrist only, and (3) with the fore-arm; likewise in various staccati (finger staccati, wrist staccato); furthermore, portamento, gliding staccato ("jeu perlé," finger-tip staccato), and also in the various legati — in pressure, touch, in legatissimo in passages in several voices, and in simple binding together of the notes. In tenths, and chords of tenths in passages, as many fingers as possible must remain pressing their keys; but these intervals may be arpeggiated, even very slowly, should the simultaneous stroke of the center notes of the chord fatigue the hand. The hand can be stretched in the surest and most healthful way by arpeggiation.

Minor scales in one and two parts should be studied in the melodic and harmonic forms, but these scales in three, four, and five voices are harmonic only. Arpeggios in one, two, three, four, and five voices are to be taken harmonically (and in all positions), as follows:



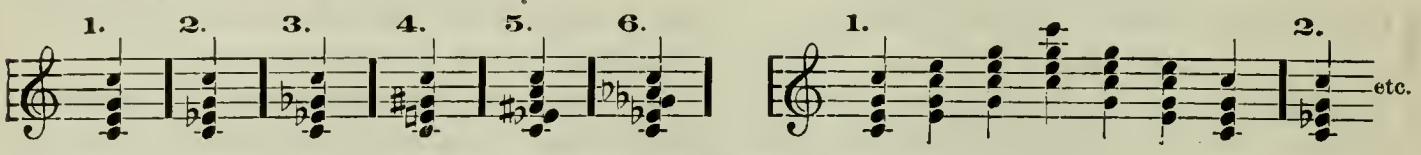
COMPLETE TABLE OF SCALES AND ARPEGGIOS

PART FIRST

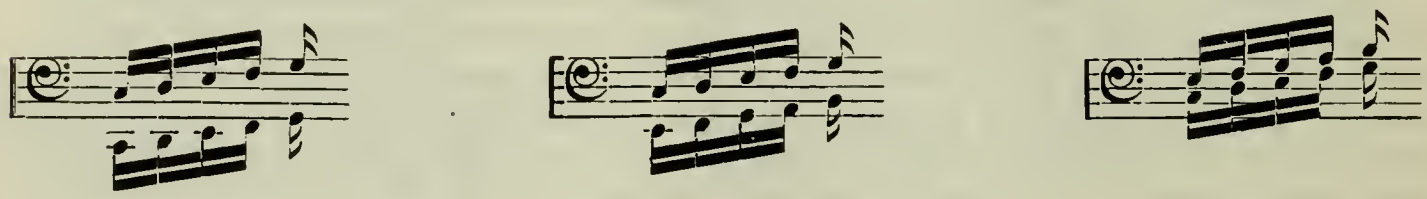
A. DIATONIC SCALES AND ARPEGGIOS IN MAJOR AND MINOR, THE LATTER MELODIC AND HARMONIC

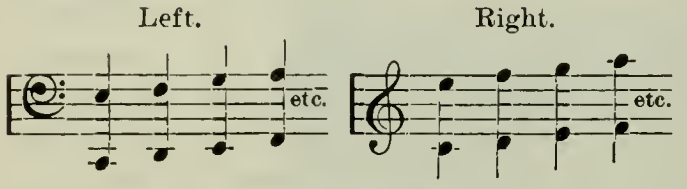
1. *Rapid simple scales* played with both hands together, *piano* and with the greatest velocity. The hands being quiet, the finger motion is swift. Let the hands be kept supple, so that the thumbs pass under, and, in reverse, the fingers pass over easily. This helps out the endurance in the following exercises in great extensions. A uniform playing is not necessary, even unclearness is not vitally damaging in these rapid scales. A glissando-like delivery up and down the keyboard, almost without force, is the special thing to be aimed at. Rapid scales occur very often in the compositions of our masters (Brahms's C Flat Major Concerto and C Minor Rhapsodie), where of course they must be delivered very clearly, each tone as if it were carved out. The present studies have technic as their sole aim.

2. *Four-voiced Chords in all positions,* studied collectively, thus:

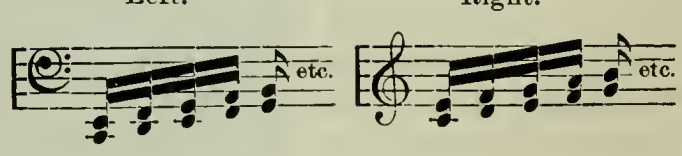


3. *Simple Scales,* one-voiced, with both hands in parallel and contrary motion.

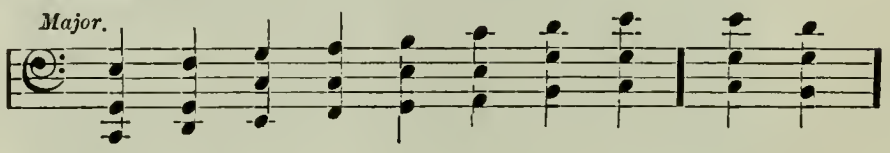
Octaves. Sixths. Thirds.

4. *Scales in Tenths,* arpeggiated or simultaneous (unisono).

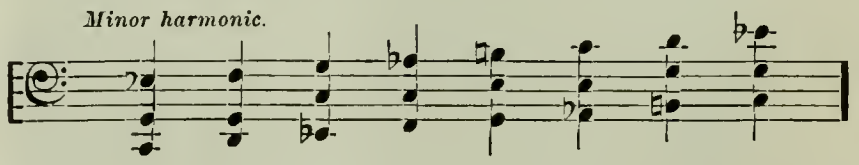
Left. Right.

5. *Scales in Thirds.*

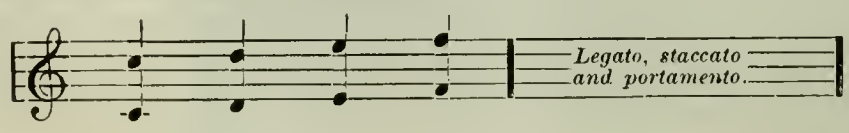
Left. Right.



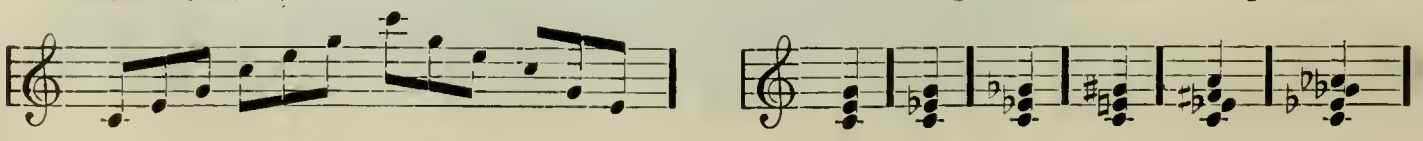
6. *Scales in Chords of the Tenth,* three-voiced, each hand separately.

Major.

The same returning.

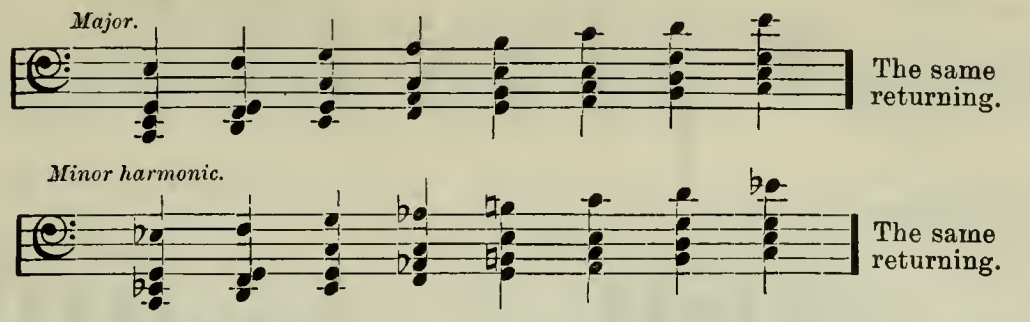
Minor harmonic.

The same returning.

7. *Scales in Octaves,* each hand separately.

5th finger, } Staccato and
4th and 5th fingers, } Portamento.
3d, 4th, and 5th fingers, } Legato.

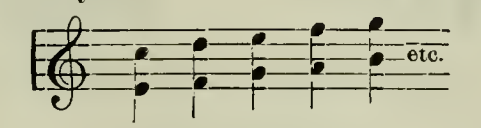
8. *Simple Arpeggios,* with the following harmonies and in all positions.



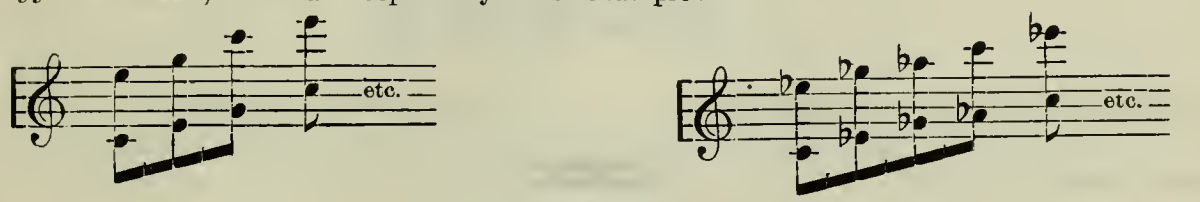
9. *Scales in Chords of the Tenth*, four-voiced (three tones lie together at the bottom of the chord), each hand separately.



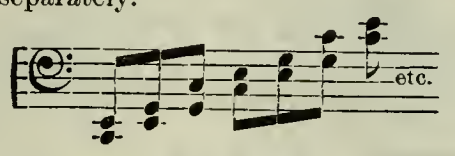
10. *Scales in Sixths*, each hand separately.



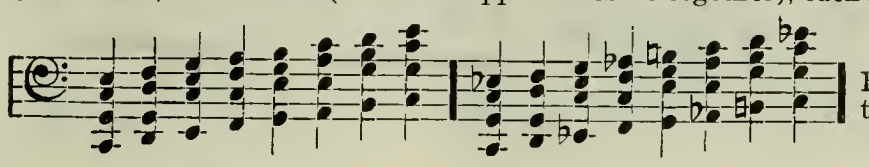
11. *Arpeggios in Tenths*, each hand separately. For example:



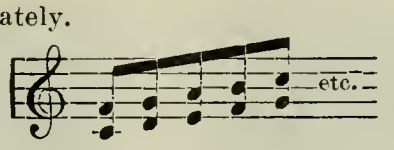
12. *Arpeggios in Thirds*, each hand separately.



13. *Scales in Chords of the Tenth*, four-voiced (the three upper tones lie together), each hand separately.



14. *Scales in Fourths*, each hand separately.

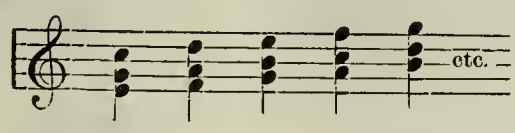


Fingering

Right a) 4 5 / 1 2 change regularly. b) 3 4 5 4 5 4 5 | 3 / 1 1 2 1 2 1 2 | 1 c) 3 4 5 3 4 5 4 | 3 / 1 1 2 1 1 2 1 | 1

Left a) 2 1 " " b) 2 1 1 2 1 2 1 | 2 / 5 4 3 5 4 5 4 | 5 c) 2 1 1 2 1 1 4 | 2 / 5 4 3 5 4 3 1 | 5

15. *Scales of the Third and Sixth.*



Fingering.

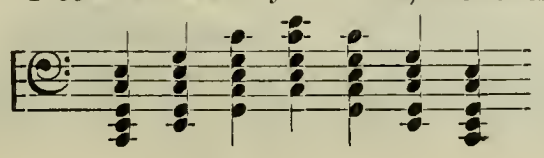
Right.

a)	b)	c)	d)	e)	f)
4 5 / 2 3 / 1 1	4 5 / 2 2 / 1 1	5 5 / 2 3 / 1 1	4 4 / 2 2 / 1 1	5 5 / 2 2 / 1 1	5 5 / 3 3 / 2 2

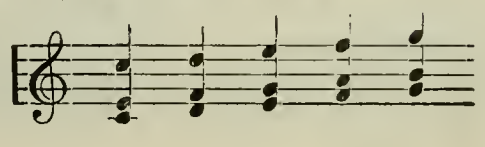
Left.

g)	h)	i)	j)	k)
1 1 / 3 2 / 5 4	2 1 / 4 3 / 5 5	1 1 / 4 4 / 5 5	2 2 / 4 4 / 5 5	1 1 / 2 2 / 4 4

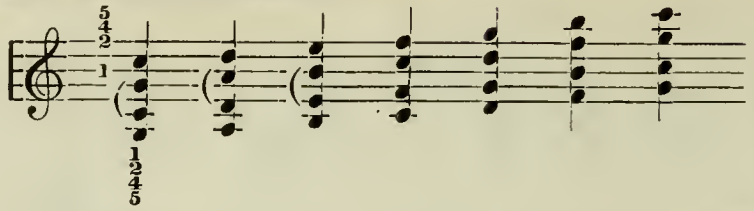
16. *Arpeggios in Chords of the Tenth*, five tones.



17. *Scales of the Octave and Third.*

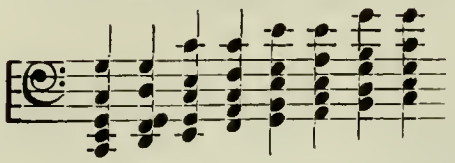


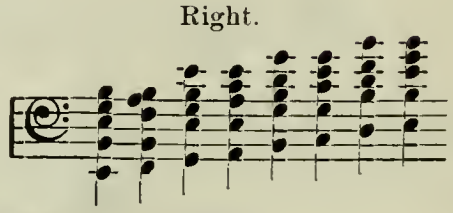
18. *Scales of Double Fourths*, each hand separately.



Naturally somewhat arpeggiated, but the second and fourth fingers must remain down without fail.

19. *Scales in Twelfths*, five-voiced.

Left.

The same returning.

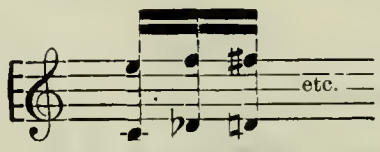
Right.

The same returning.

For the minor keys take the *harmonic* minor scales.

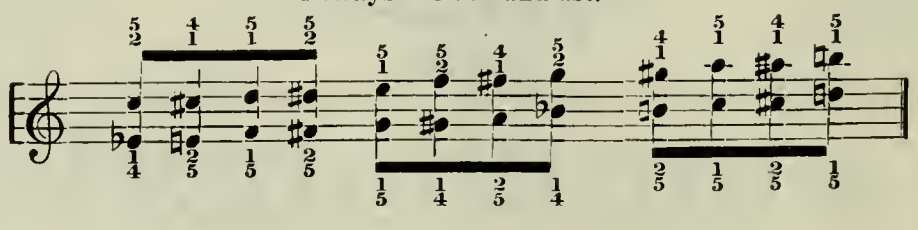
B. CHROMATIC

20. *One-voiced*, with all possible fingerings.

21. *Minor Thirds*, two-voiced.

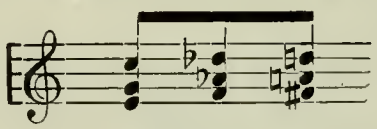
22. *Major Tenths*, two-voiced.

23. *Major Sixths.*

Always the 5th and 1st.

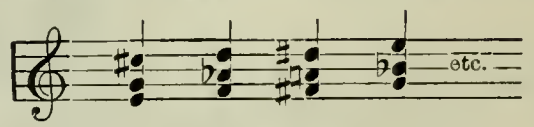


24. *Legato Octaves.*

25. *Thirds and Sixths.*

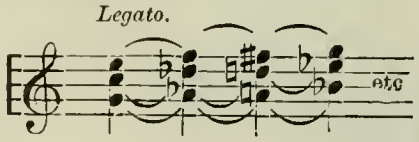
Minor. *Minor.*

26. *Thirds and Sixths*, thus:

Minor. *Major.*



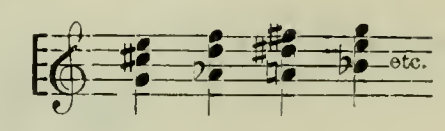
27. *Fourths and Sixths.*

Major. *Major.*

Legato.

Different fingerings

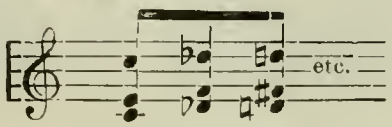
28. *Fourths and Sixths.*

Augmented. *Major.*

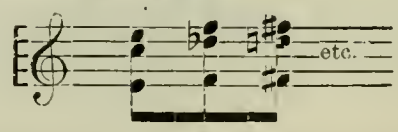


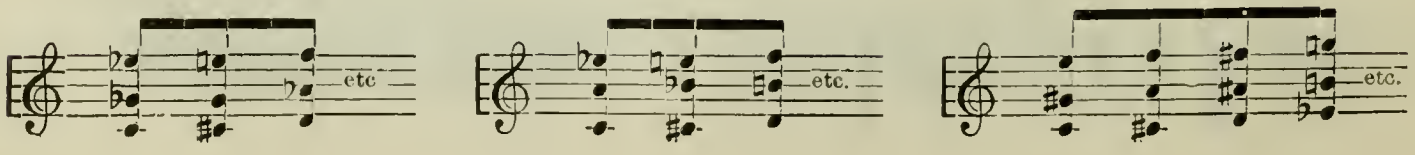
29. *Fourths.*

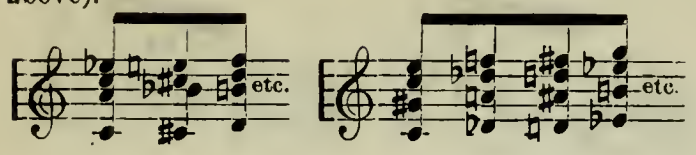
30. *Octaves with Major Third.*



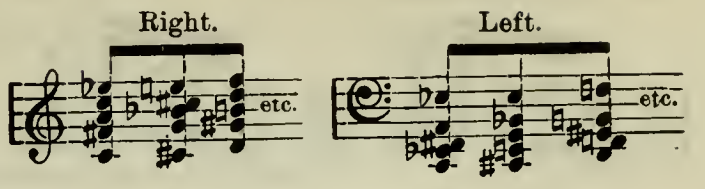
31. *Octaves with Minor Sixth.*



32. *Chords of the Tenth*, three-voiced.

33. *Chords of the Tenth*, four-voiced (three-voiced above).

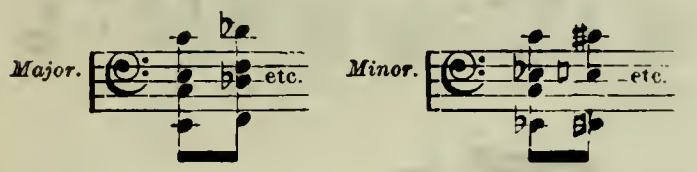


34. *Chords of the Tenth*, five-voiced.

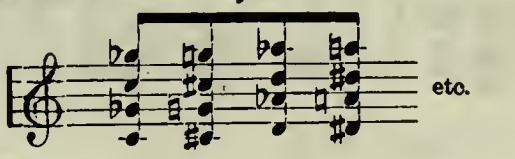


35. *Octave Staccato*, with different fingerings.

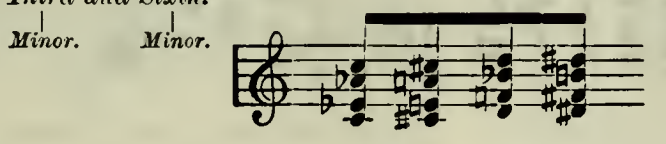
36. *Double Sixths*, major and minor.



37. *Double Diminished Fifths.*

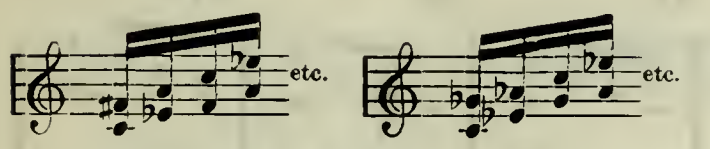


38. *Octaves with the Third and Sixth.*

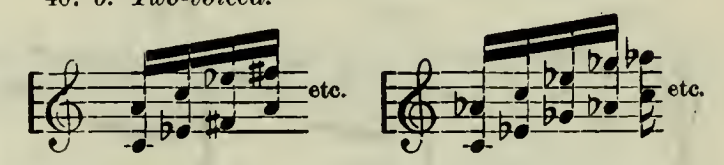


C. BROKEN CHORDS OF THE DIMINISHED AND DOMINANT SEVENTH IN ARPEGGIOS

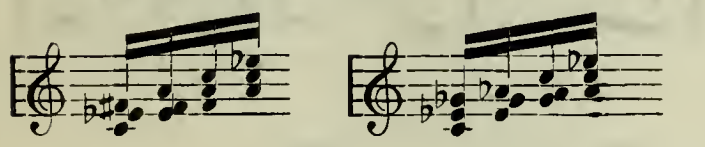
39. *a. Two-voiced.*



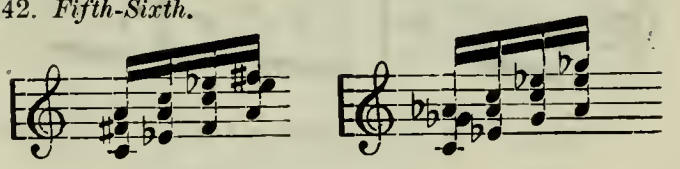
40. *b. Two-voiced.*



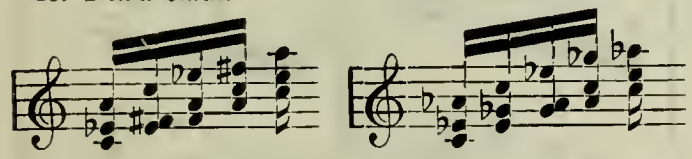
41. *Third-Fifth.*



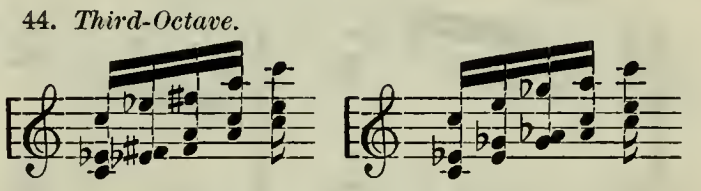
42. *Fifth-Sixth.*



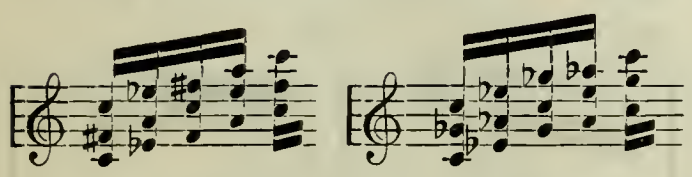
43. *Third-Sixth.*



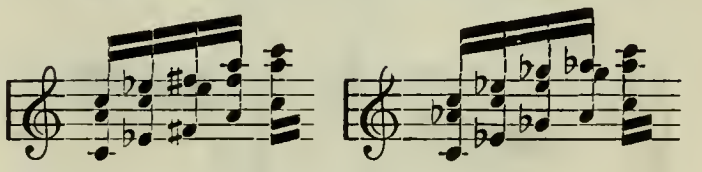
44. *Third-Octave.*



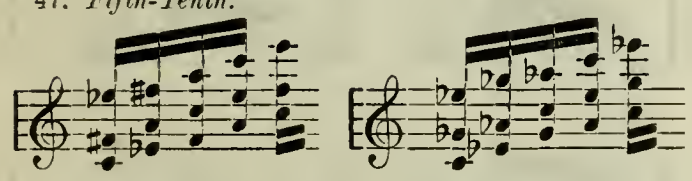
45. *Fifth-Octave.*



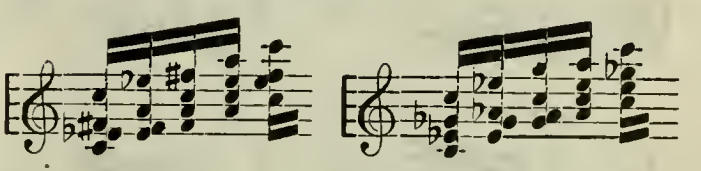
46. *Sixth-Octave.*



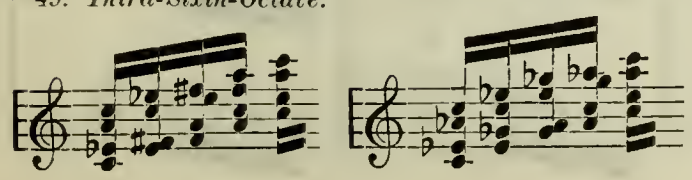
47. *Fifth-Tenth.*



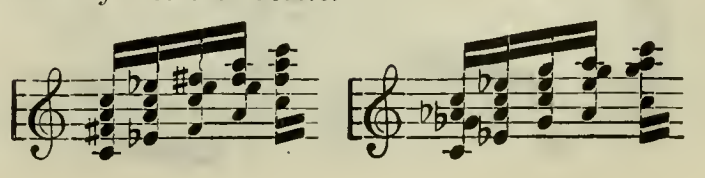
48. *Third-Fifth-Octave.*



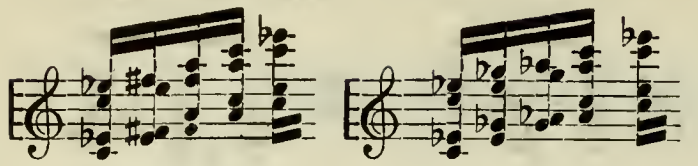
49. *Third-Sixth-Octave.*



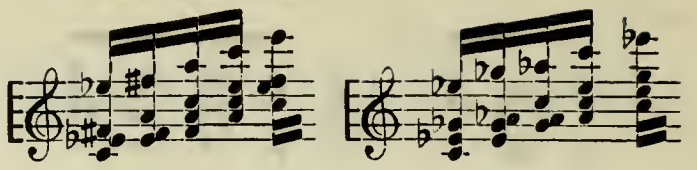
50. *Fifth-Seventh-Octave.*



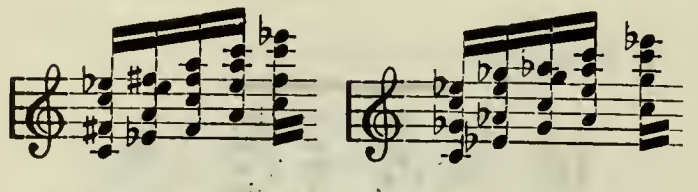
51. *Third-Octave-Tenth.*



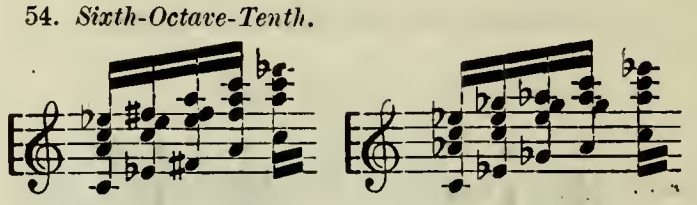
52. *Third-Fifth-Tenth.*



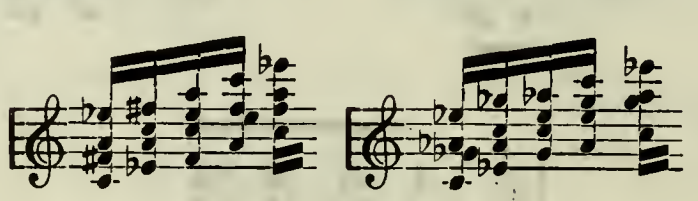
53. *Fifth-Octave-Tenth.*



54. *Sixth-Octave-Tenth.*

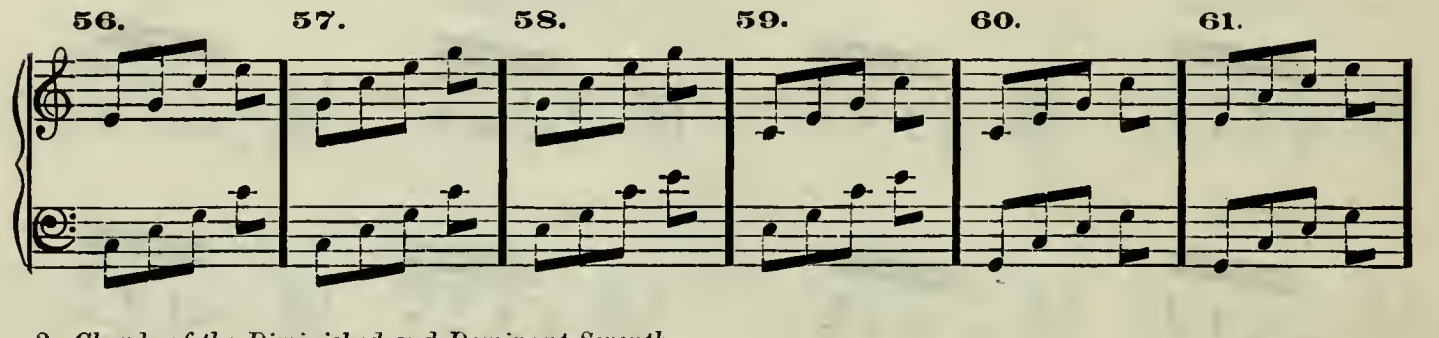


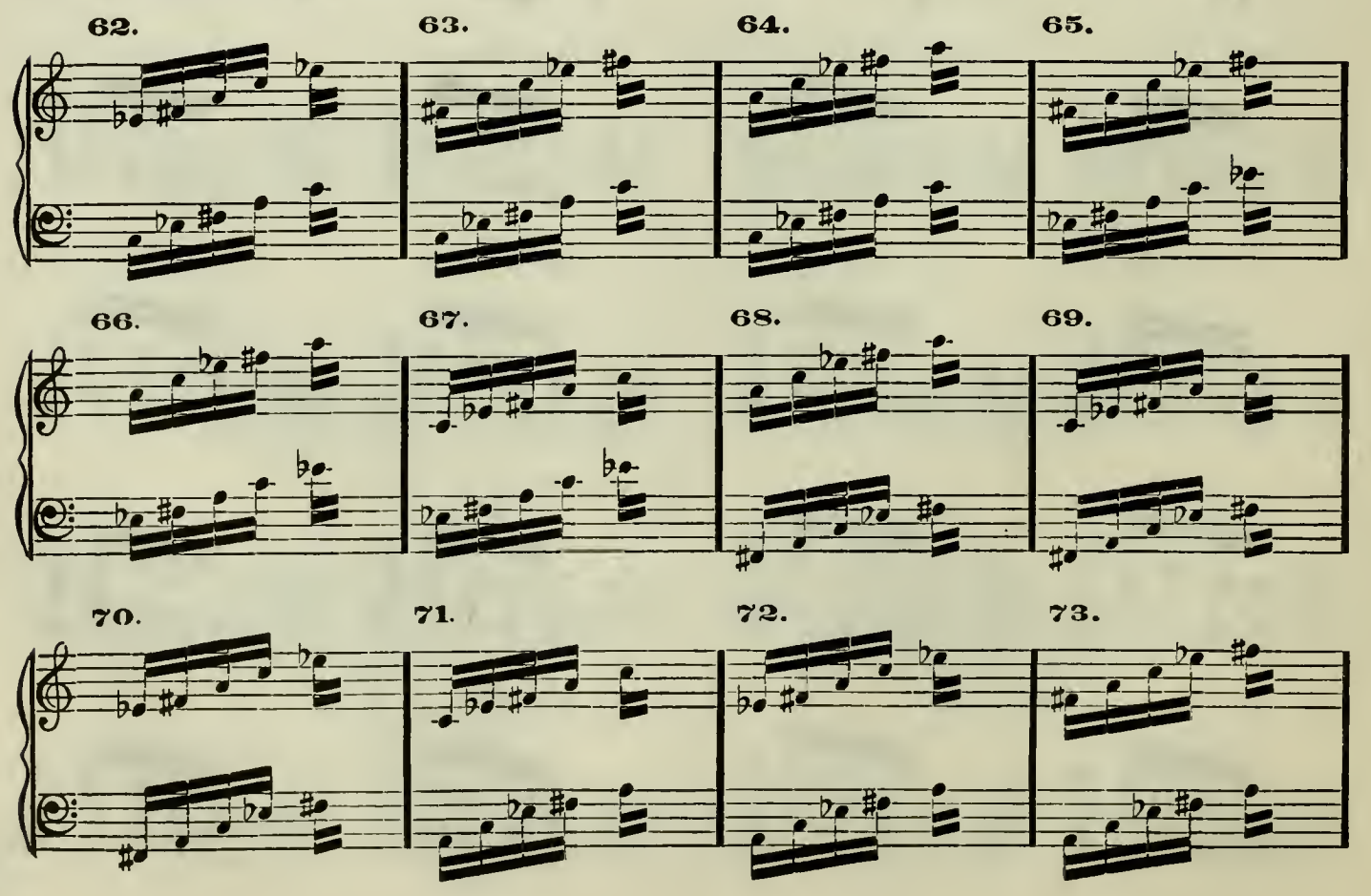
55. *Fifth-Sixth-Tenth.*



D. WITH BOTH HANDS TOGETHER AND PLAYING ONE-VOICED ARPEGGIOS IN ALL COMBINATIONS OF POSITIONS

1. *Triads*, major, minor, diminished, augmented.

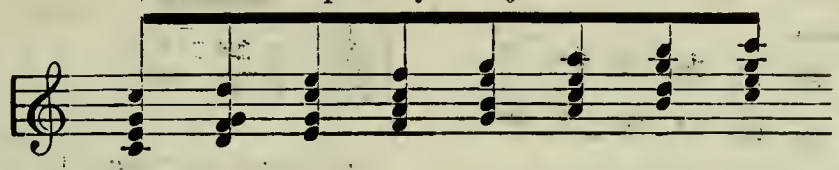


2. *Chords of the Diminished and Dominant Seventh.*

PART SECOND

A. DIATONIC SCALES AND ARPEGGIOS

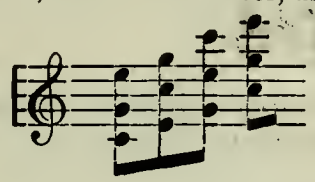
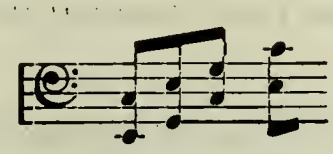
1. *Rapid Scales*, as in Part First.

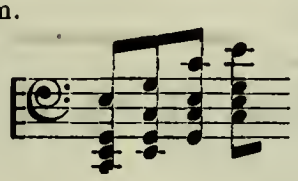
2. *Scales in Chords*, four-voiced, each hand separately. Major and harmonic minor.



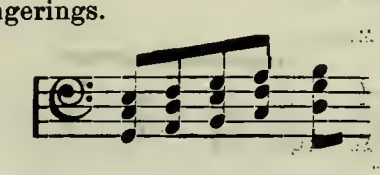
The same returning.

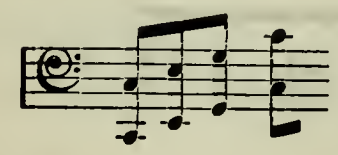
3. *One-voiced Scales*, as in Part First.

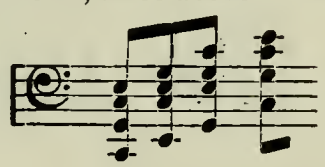
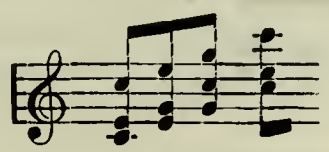
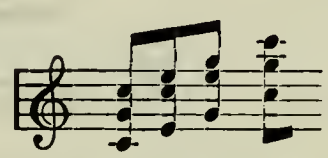
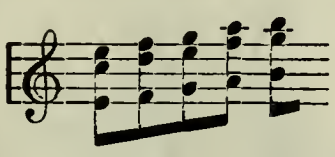
4. *Arpeggios in Chords of the Tenth*, three-voiced, as in Part First, No. 47, and also in minor, diminished, and augmented chords.

5. *Arpeggios in Sixths.*

6. *Arpeggios in Chords of the Tenth*, four-voiced, three at bottom.

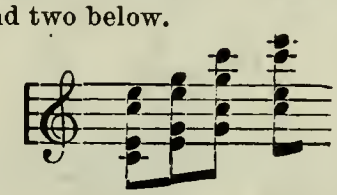


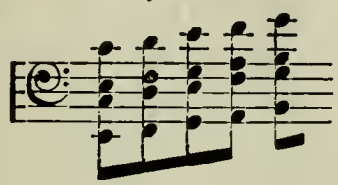
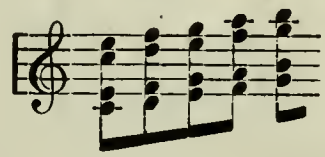
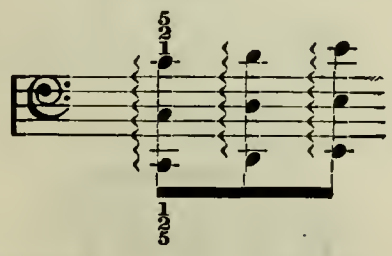
7. *Scales of the Fourth and Sixth*, legato and with different fingerings.

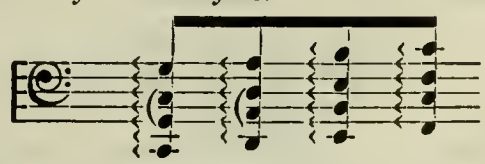


8. *Arpeggios in Octaves.*

9. *Simple One-voiced Arpeggios*, as in Part First.

10. *Four-voiced Arpeggios in Chords of the Tenth*, three above.

11. *Arpeggios in Three-voiced Chords.*

and also

12. *Scales of the Octave-Sixth.*

13. *Four-voiced Arpeggios in Chords of the Tenth*, two above and two below.



14. *Four-voiced Scales of Double Sixths.*

15. *Scales of Double Thirds.*

16. *Scales of Double Octaves.*

The second finger properly remains on its key.

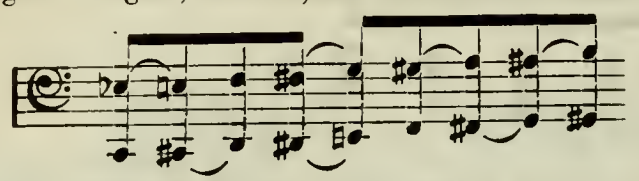
17. *Scales of Double Fifths.*

Do not forget to strike the second and third fingers simultaneously and hold them down as long as possible. These scales of fifths sound badly, but they are very much too useful to be omitted.

B. CHROMATIC

18. *One-voiced*, as in Part First.

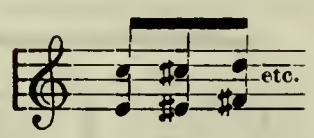
19. *Major Thirds.*

20. *Minor Tenths*, always with the first and fifth fingers. Legato, staccato, and in all sorts of touches.



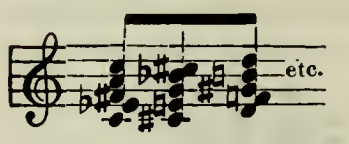
Let the fingers glide from black keys to white; also legato.

21. *Minor Sixths.*



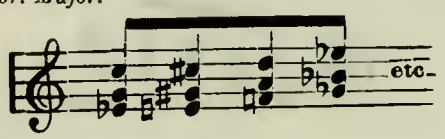
Right.	Left.	
4 5	2 1	Invariably alternately.
1 2	5 4	

The $\frac{5}{2}$ fingers may begin, and then proceed $\frac{4\ 5}{1\ 2}$ etc.

22. *Five-voiced Chords*, diminished-seventh harmonies.

NOTE.—*All* these hard and complicated grips (*Griffe*) must, as already explained in the preface, be studied in all tempi, from pp. to ff., and both legato and staccato.

23. *Third-Sixth.*

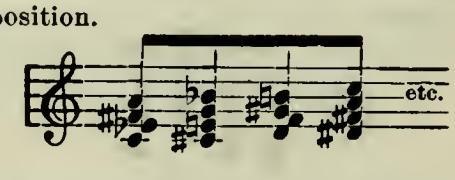
Major. Major.



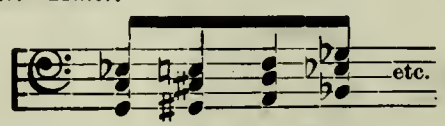
To be studied with a variety of fingering, for example:

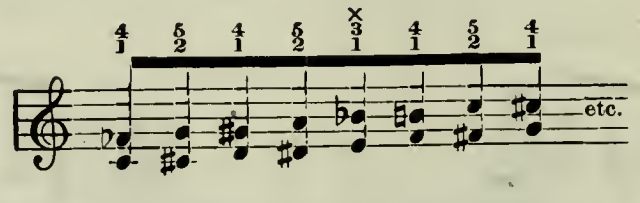
	a)	*b)*	*c)*
Right	5 4 5 4	5 4 5 4	5 4 5 5 5
	3 2 3 2 etc.	2 2 2 2 etc.	2 2 3 2 3 etc.
	2 1 2 1	1 1 1 1	1 1 1 1 1

24. *Four-voiced Chords*, c, e flat, f sharp, a, in the closest position.

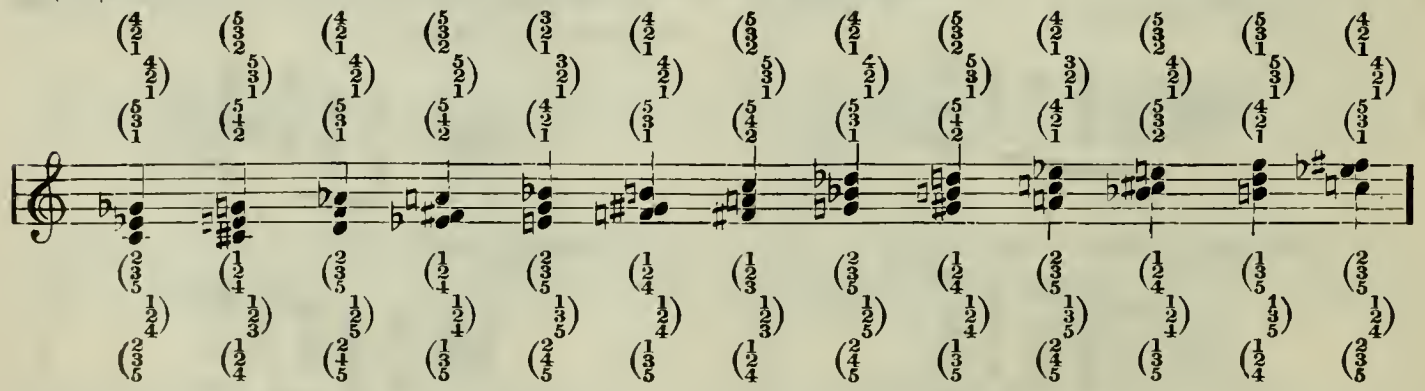


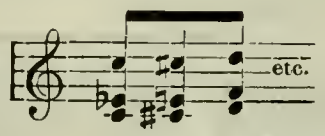
25. *Fourth-Sixth.*

Major. Minor.

26. *Diminished Fifths.*

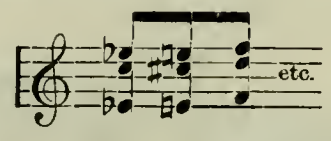


Afterward invert above, the third finger on d sharp.

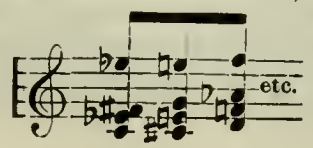
27. *Triads*, close position, very legato. Three varieties of legato fingering.

28. *Third-Octave.*

Minor.

29. *Sixth-Octave.*

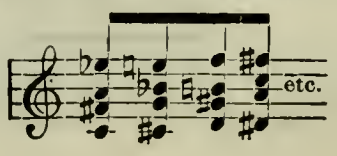
Major.



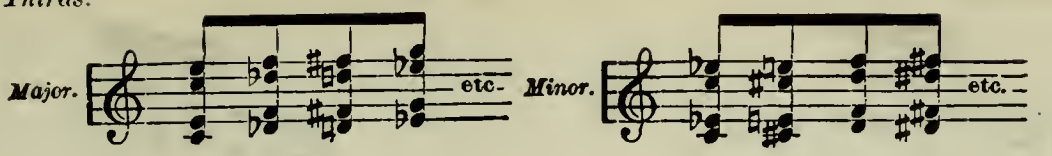
30. *Chords of the Tenth*, four-voiced, three below.



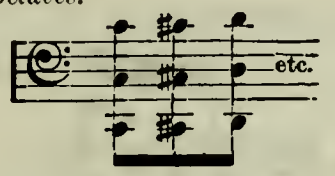
31. *Four-voiced Chords of the Tenth.*



32. *Double Thirds.*



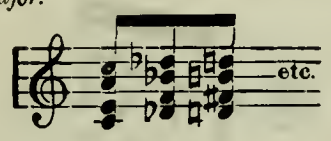
33. *Double Octaves.*

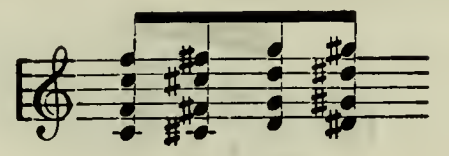


34. *Legato Octaves*, as in Part First.

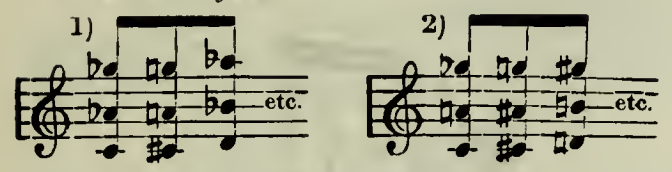
35. *Staccato Octaves*, as in Part First.

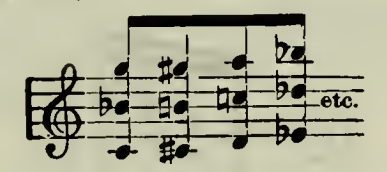
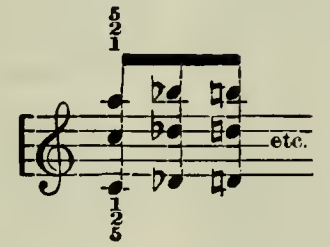
36. *Third-Sixth-Octave.*

Major. Major.

37. *Double Fourths.*

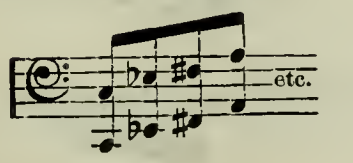
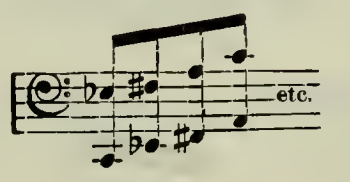


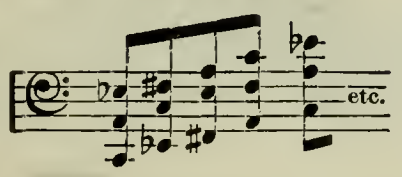
38. *Sixth-Twelfth.*



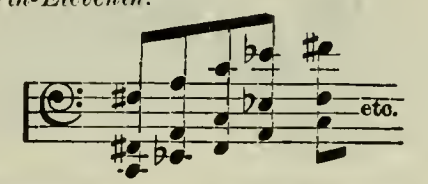
39. *Seventh-Twelfth.*

40. *Octave-Upper-Sixth.*

C. BROKEN DIMINISHED- AND DOMINANT-SEVENTH CHORDS IN ARPEGGIOS

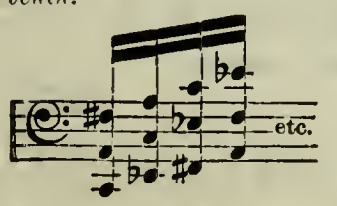
EACH HAND SEPARATELY WHERE POSSIBLE

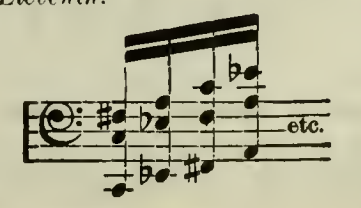
41. *Octave.*

42. *Tenth.*

43. *Sixth-Tenth.*

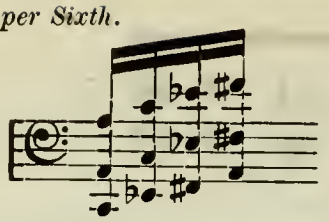
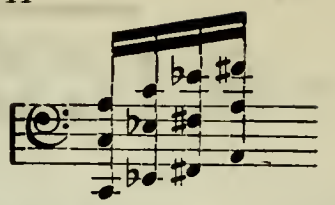
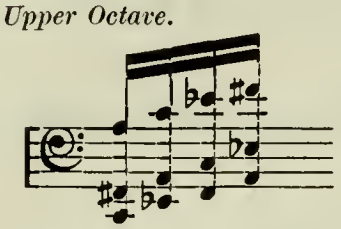
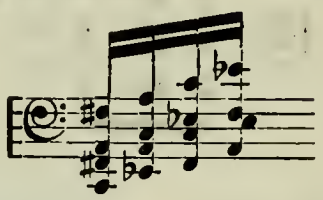
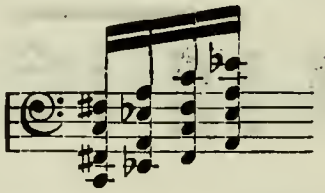
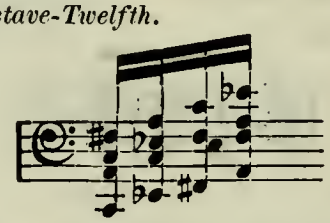
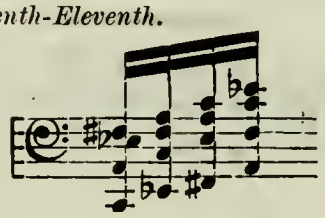
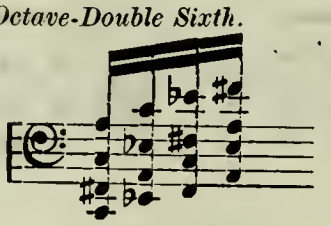
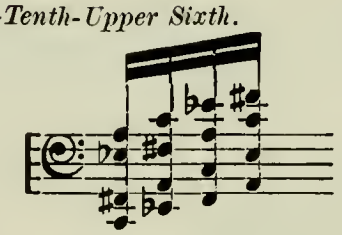
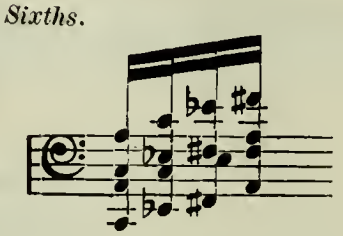
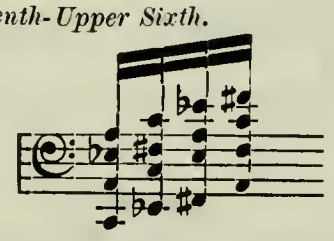
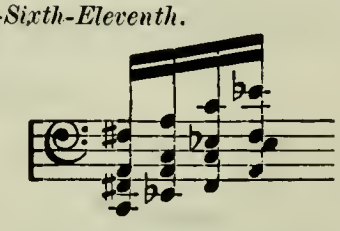
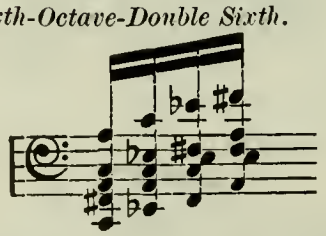


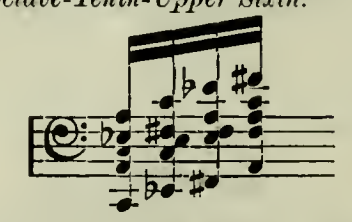
44. *Fourth-Eleventh.*

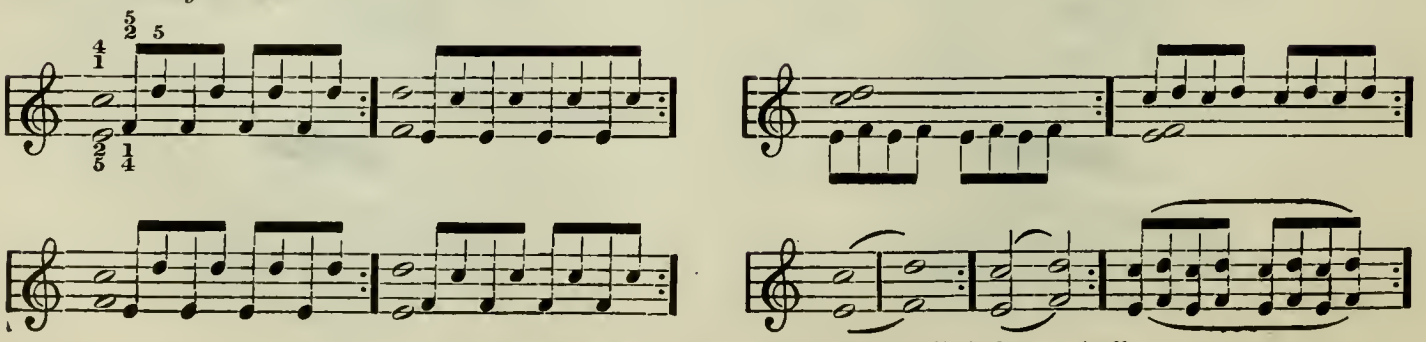
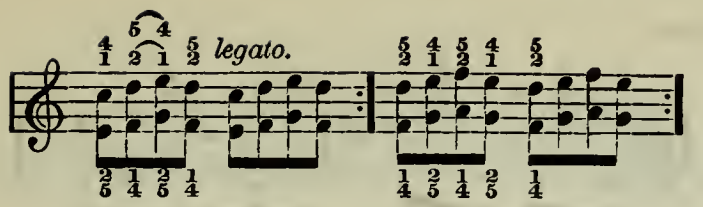
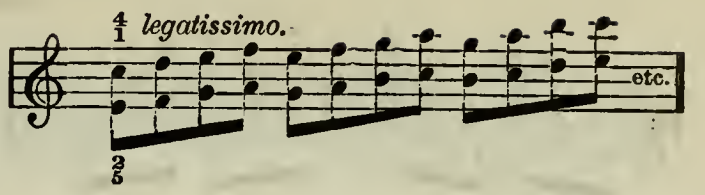
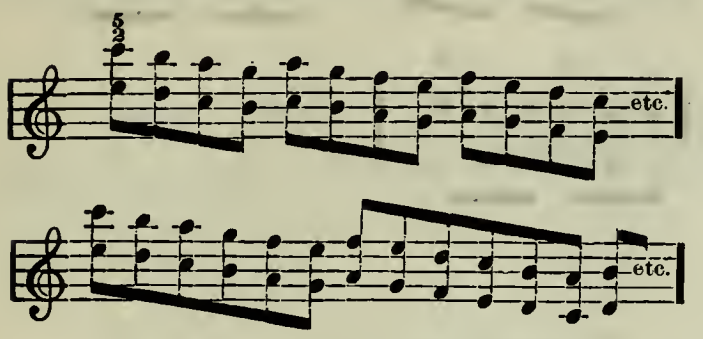


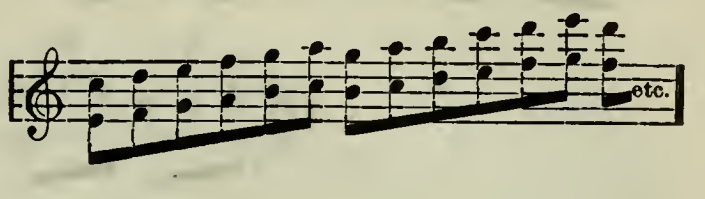
45. *Sixth-Eleventh.*

46. *Octave-Eleventh.*



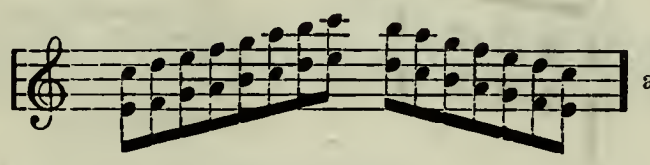
47. *Sixth-Upper Sixth.*

48. *Octave-Upper Sixth.*

49. *Fourth-Upper Octave.*

50. *Fourth-Sixth-Eleventh.*

51. *Fifth-Octave-Eleventh.*

52. *Sixth-Octave-Twelfth.*

53. *Sixth-Tenth-Eleventh.*

54. *Fourth-Octave-Double Sixth.*

55. *Fourth-Tenth-Upper Sixth.*

56. *Double Sixths.*

57. *Sixth-Tenth-Upper Sixth.*

58. *Fourth-Sixth-Eleventh.*

59. *Fifth-Sixth-Octave-Double Sixth.*

60. *Sixth-Octave-Tenth-Upper Sixth.*

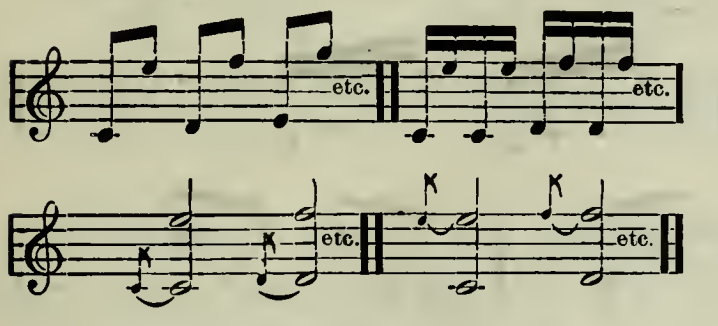
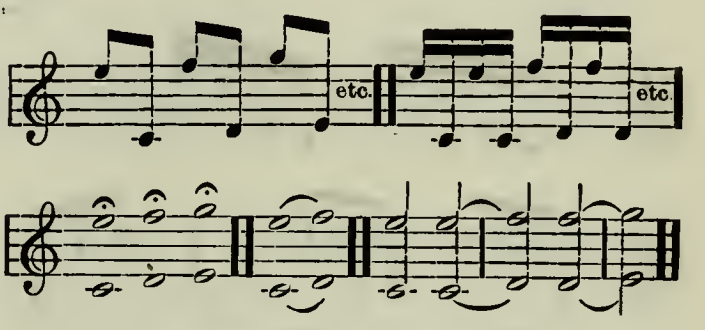


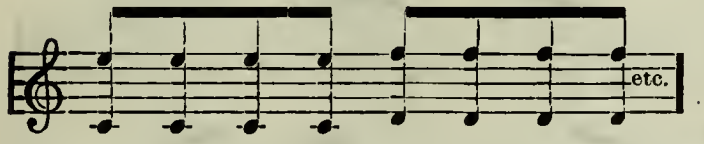
*How to Study Sixths.**

* It is self-evident that all these exercises should be studied chromatically.



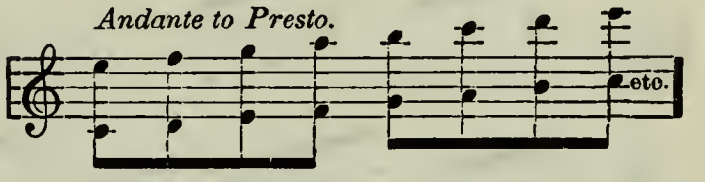
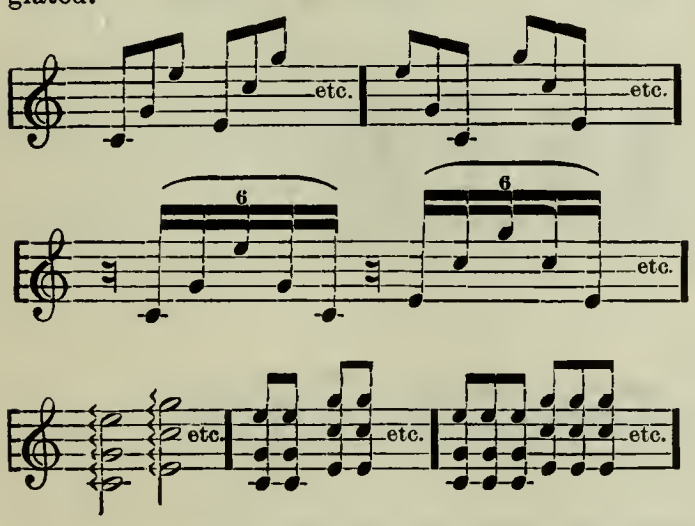
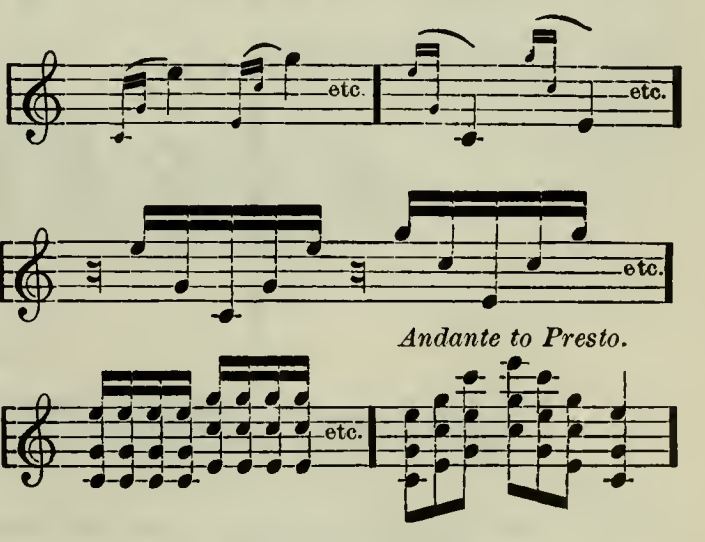


And in all the scales, $\frac{4}{1}$ alternating with $\frac{5}{2}$ invariably.

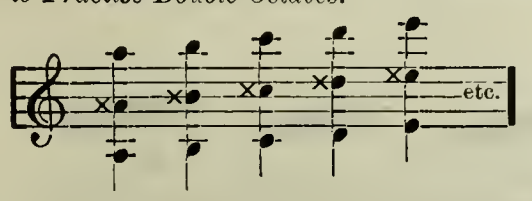
The scale  and through several octaves.

How to Study Scales in Tenths. Always first and fifth fingers.

Moderato to Presto.



Andante to Presto.

*How to Practise Arpeggios in Chords of the Tenth.** Hold the tones well even when they are a little arpeggiated.



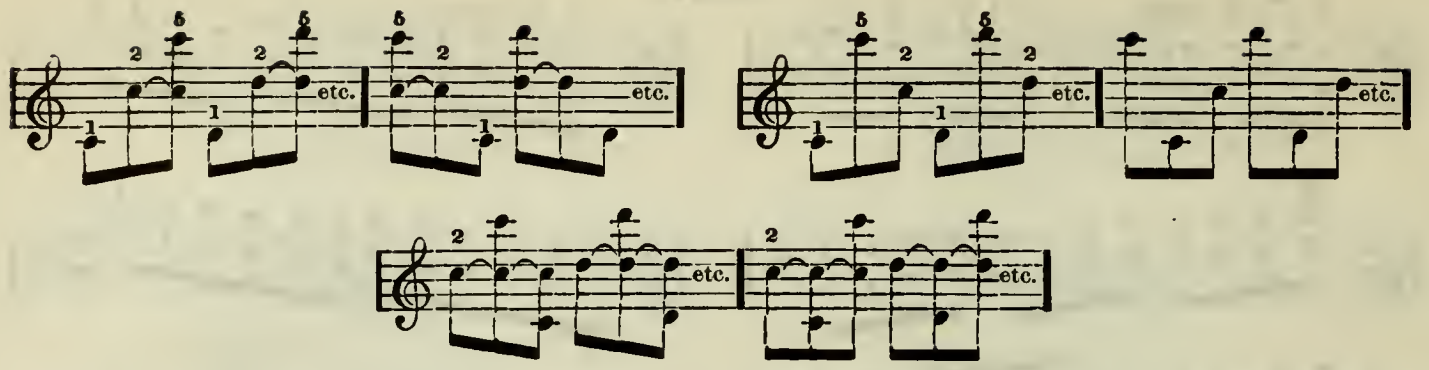
How to Practise Double Octaves.

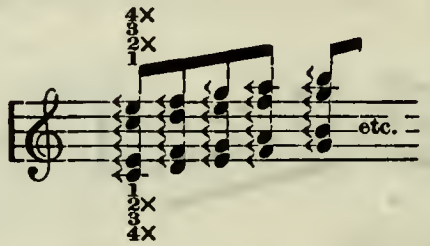


Hold fast the middle tone (×) of these Double Octaves as a kind of bridge from the first to the fifth finger.

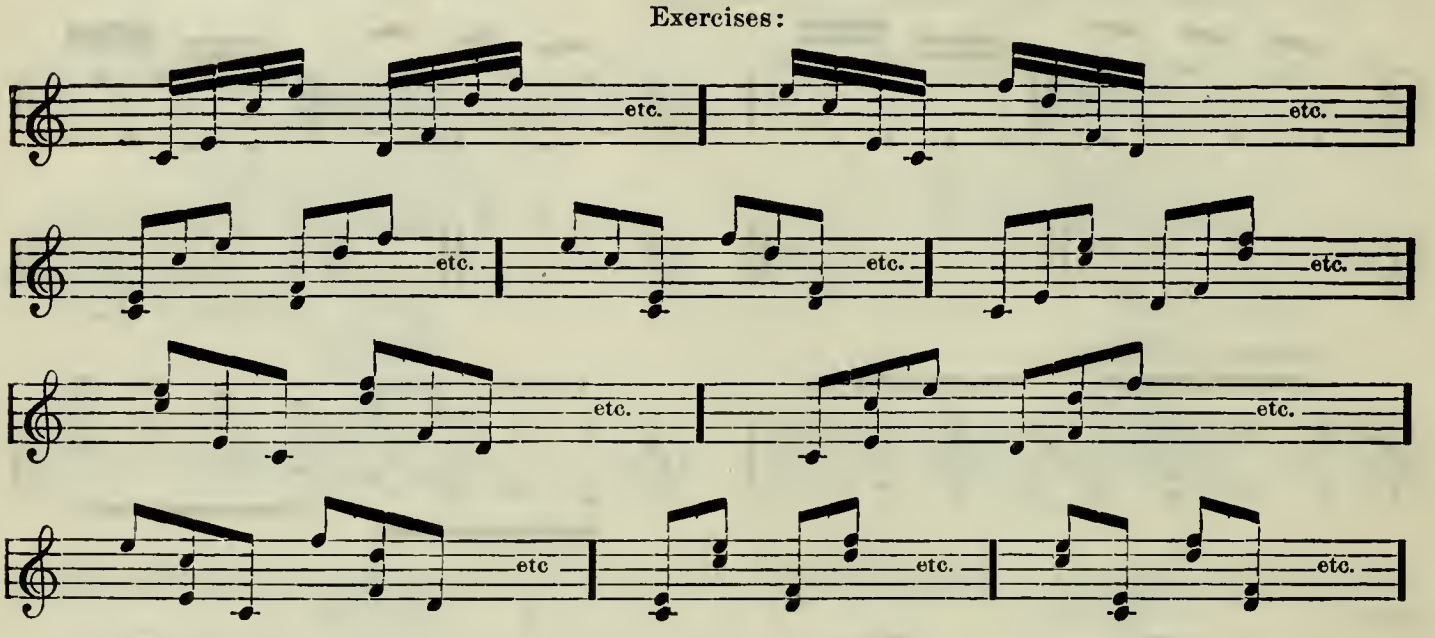
* *Triads:* major, minor, diminished, augmented; and *Four-voiced Chords:* Chords of Diminished and Dominant Seventh.

Exercises:

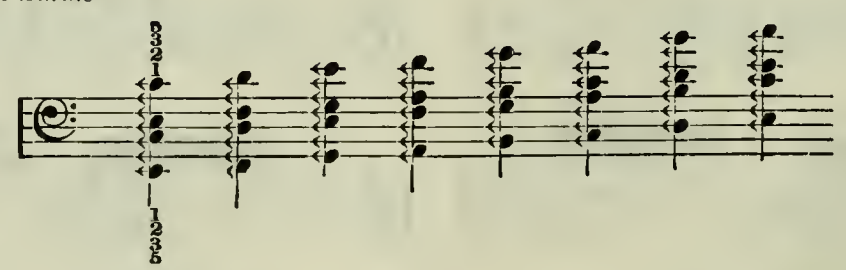


How to Study Double Thirds.

The second and fourth fingers are always held down fast, and raised only when the next Double Third is struck.

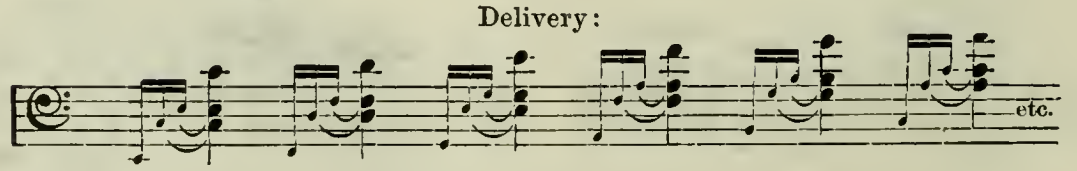
Exercises:



How to Study Double Sixths



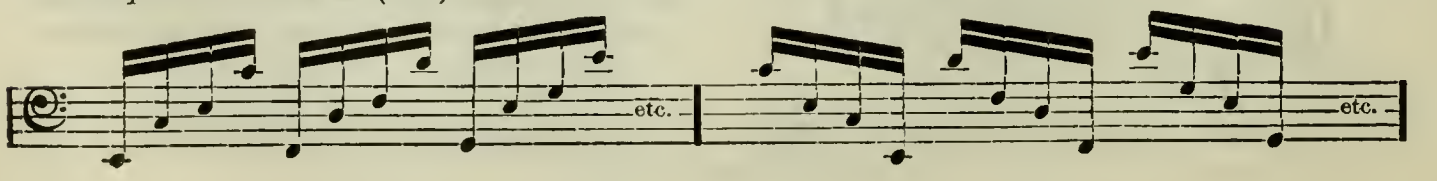
Delivery:

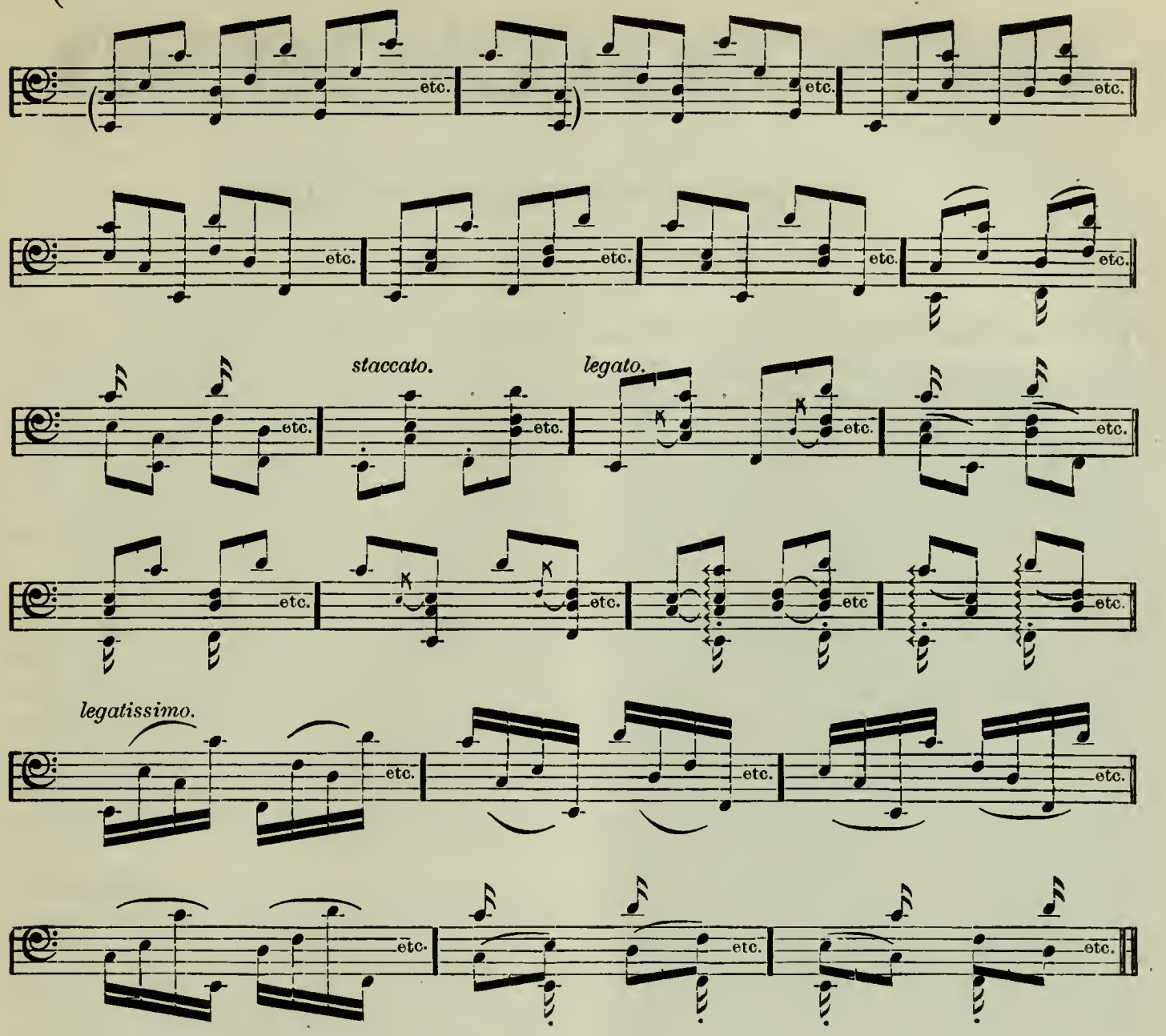


The arpeggio must be skilful and so rapid that every Double Sixth comes out perfectly clear. The second and third fingers are held down fast until the beginning of the next Double Sixth.

Exercises:

Sempre molto moderato (slow).



(Signifies a simultaneous stroke.

In closing, I repeat that the highest point of modern technic consists in moving the fingers easily and independently even in the most extended positions, and in fortissimo and presto. To-day great and special weight is laid on sixths (*Doppelgriffe*), tenths, and double sixths (four notes with one hand). We hear no more of double thirds; they are used very extensively, but they belong to a domain long since conquered.

Berlin Charlottenburg. 5 August 1920

Josef Weiss

A SYSTEM OF TOUCH AND TECHNIC

By W. Macdonald Smith

THE problem of pianoforte-playing may be conveniently stated as follows: given certain conventional marks on paper (written music) which, translated to the instrument by means of the eye, brain, nerves, muscles, etc., of a Rubinstein, or any other ideal pianist, become perfection of music to the ear, what are the means available for causing such written music to be translated in the best possible manner when the eye, brain, nerves, etc., are not a Rubinstein's, but those of the average individual?

In analyzing this undoubtedly complicated problem, we are led to the fact that very much indeed depends upon the physical perfection of nerve and muscle and brain and eye in the performer. With some exceptional pianists perfect health and development are natural, but nearly all must seek attainment of such perfection artificially. Physically perfect organs are readily trained; imperfect ones, with difficulty or not at all. The best physical condition of all organs involved is therefore a *sine qua non* in the proper training of the performer.

There are three "tracks" in the human body used in pianoforte-playing,—

(1) from ear to brain,
(2) from eye to brain,
(3) from brain to keyboard,—

and these should be considered as forming for practical purposes the foundation of three great departments of teaching, one including thorough instruction in intervals, melody, harmony, and rhythm; another in musical notation and sight-reading; and a third in all points of touch and technic. If we can assure ourselves of the proper rôle of each of these tracks in performance, there can be no shorter road to the solution of the problem than first to perfect each element on proper physiological lines of development, and then to unite the action of the various parts of the physical machinery together, in order to attain its proper working as a whole. The perfecting of the third track, "from brain to keyboard," forms the subject of the author's "System of Touch and Technic."

The movement of fingers, hands, and arms being brought under closer command of the brain by proper development of nerve and muscle, all voluntary movements are performed much more quickly than they otherwise would be; and the more voluntary — that is, the less automatic — the movements used by a pianist, the more pleasure will his playing give.

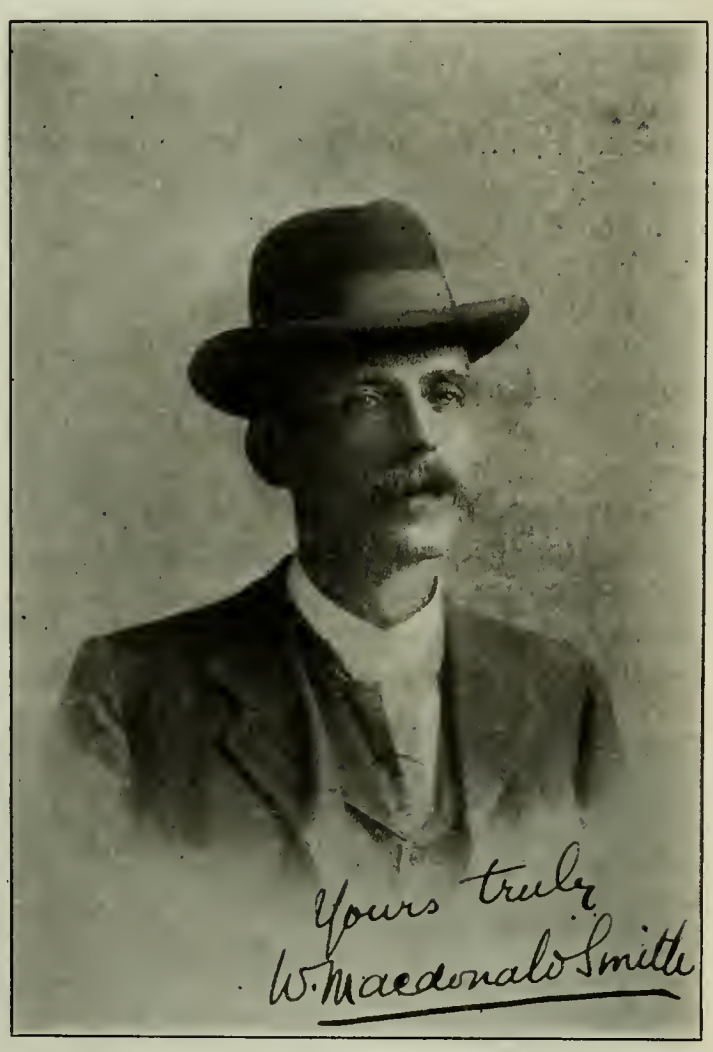
It is nothing new to prove that the muscles and nerves must be made and kept perfect for a proper interpretation of music on any instrument, but how this is to be accomplished in such a way that the student may fairly hope to escape on the one hand a Scylla of remorse for, perhaps through want of application, having foregone celebrity, and on the other hand a Charybdis of ill health and wooden touch, invariable concomitants of over-practice, is not so clear. What are the methods available? Keep the muscles quiet — they waste. Give them heavy work to do, as in the numerous applications of the "digitorium" principle — they get strong, but unwieldy and slow. Keep them at work on the keyboard as long as possible, and in kid gloves the rest of the time — cramp and paralysis and other disagreeable things are sometimes the result even in healthy individuals, and the "wooden" touch is a sure outcome. Cricket and such games seem healthy, but for some reason or other do not work well with the pianist. The discovery of some new means of creating and retaining perfec-

tion of muscle without the attendant drawbacks of the various methods mentioned has been clearly needed. That this discovery has been made by application of the principle of "full-contraction" is now proved by the practical experience of a large number of pianists of all ages and every degree of proficiency.

To rely entirely upon the maxim "practice makes perfect" for improvement in pianoforte-playing, as has hitherto been done, would be somewhat analogous to the action of an engineer who, instead of first ascertaining that each portion of his machine is in perfect order, should force it at once to work in the expectation of its gradually getting to work better. The two cases are dissimilar, however, in an important respect; for in the case of the human machine nature has certain means for adapting to a large extent the organs to any work frequently practised. If, however, the nature of these adaptations is only imperfectly understood, real impossibilities are often attempted, as when it is assumed that technical exercises at the keyboard are sure to make a brilliant player of any musical man possessed of sufficient perseverance. Thousands of failures around us point only too plainly to the fallacy of such assumption.

The fundamental principle of the system of touch and technic introduced in London in 1894, under the title "From Brain to Keyboard," is "full-contraction"—that is, the greatest possible shortening of the muscle compatible with its attachments. Its physiological value may be demonstrated by a simple experiment. In a person who has perfect development of, and control over, the movements of the tongue (the most exposed group of muscles in the body), an interesting phenomenon may be observed. By rendering the tongue strongly concave, the center, formerly red, is seen to become white or yellowish, the red color being immediately restored upon the tongue resuming its position of repose, with re-flushing of the capillaries of the surface of the tongue, the blood being distinctly visible. Attempts to produce a similar effect by squeezing the tongue between the finger and thumb will fail. This experiment affords sufficient proof that change of blood in any muscle, the only method of nutrition, is far more thoroughly effected by voluntary "full-contraction" of the muscle substance itself than by the most thorough massage possible.

A little full-contraction exercise of every muscle involved in piano-playing leads in the first place to the best muscular development consistent with the pianist's general health. The complete series of movements, entirely unlike those used at the keyboard, demand about ten minutes' time twice a day, and this is ample for keeping the nerves and muscles of the hands and arms in perfect condition. The use of the exercises alone leads to results hitherto unattainable in improved delicacy of touch, good, loud tone-production, command over independent rhythm in the two hands, general rapidity, confidence, and "grip," stretch of the hand, flexibility of fingers and wrist, and many other points. The unremitting daily technical "practice" at the keyboard, hitherto unavoidable, is rendered unnecessary, except to the learner when acquiring familiarity with scales, arpeggios, and principles of fingering.



W. MACDONALD SMITH.

From a photograph by Marsh, Folkestone.

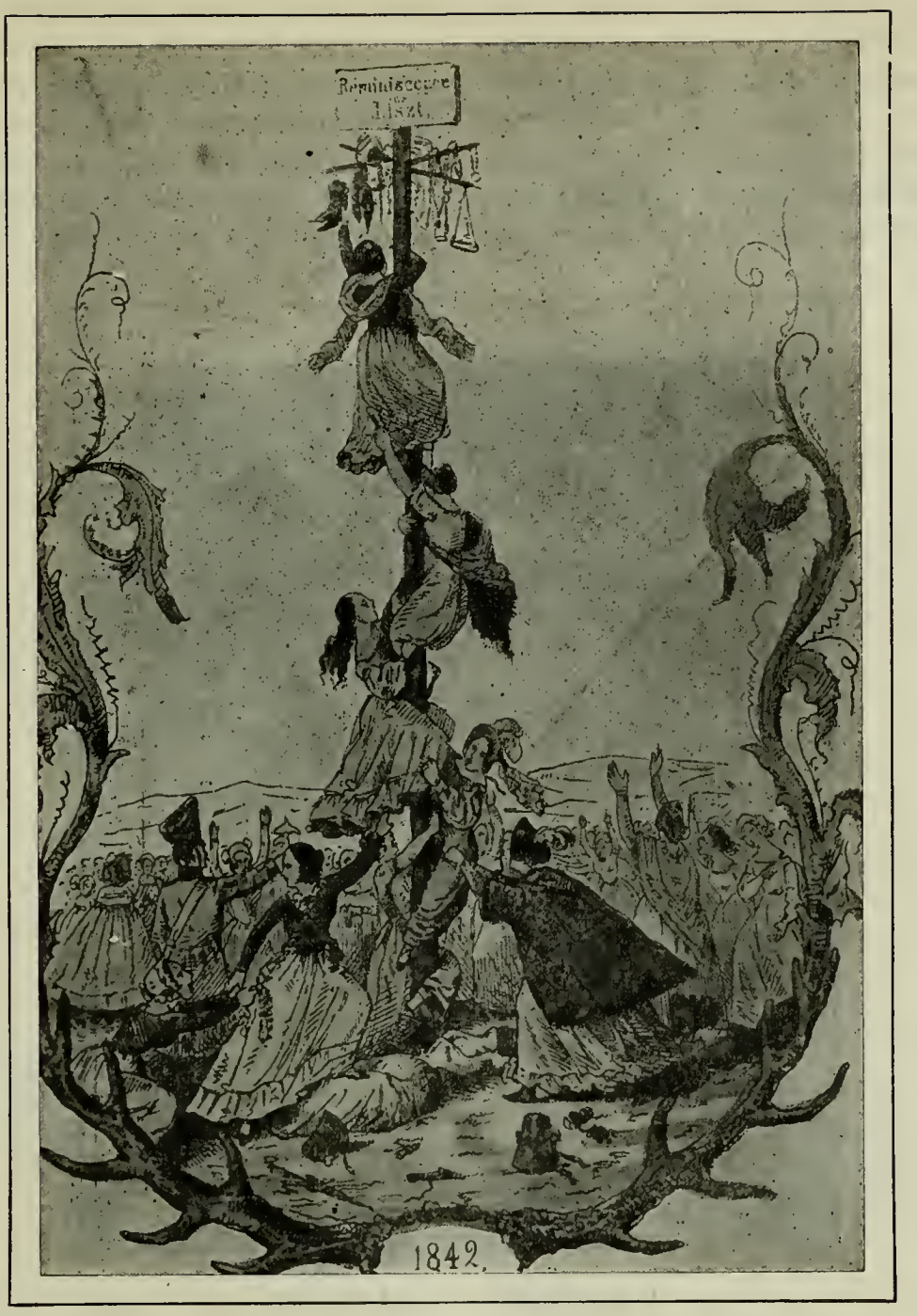
One would not expect, *a priori*, that mere development would lead to greatly improved

independence of control; but the fact that it does so is being constantly proved, though the physiological explanation of it seems still rather obscure.

There are other difficulties in pianoforte-playing, however, which depend upon purely mechanical considerations, and which would still exist were the hands and arms formed of iron or wood instead of flesh and bone. These points relate mainly to the necessity for a very firm foundation imposed in any machine by quickly alternating movements of any part of which the relative weight is considerable. Thus, for repeating chords rapidly, not only is good development of all muscles required, but the forearm, upper arm, and shoulder must be held consciously firm and solid, being voluntarily stiffened for the purpose. The fact that in persons of weak physique an excessive and detrimental stiffening occurs as soon as any complicated movement is attempted, has led to the prevalent idea that all stiffening is to be condemned, and, with the idea that "looseness" is always desirable, the principle of "devitalization" has been much insisted upon in the last generation. It expresses only a half truth; stiffening is frequently required for playing movements, but it is indispensable that it should be well under control and that the player should know when it is to be employed, and when not.

A noticeable feature of the system in its highest development is the tendency (already exemplified by the teaching of Von Bülow and others in their fingering of classical pianoforte works) to make less use of the "thumb under" movement and more of the rapid lateral arm movement, which, by carrying the whole hand instantly from one position to another, enables the player to replace the former awkward and slow movement by one which in the majority of instances is not only easier, but much more satisfactory in results.

The system, of which an outline has been given, affords indispensable help, not to be attained otherwise, to the most advanced player, and is as necessary to the beginner; but it cannot be too much insisted upon that however much musical talent a professional player may possess, it will still be impossible for him to attain the highest eminence unless he enjoys at the same time excellent general health and strength, the high importance of which for the executive musician has recently been recognized at many of the chief centers of musical education.



A LISZT CARTOON.

From "Das Liszt-ge Berlin." Published 1842.

MUSICAL ANALYSIS THE BASIS OF THE LESCHETITZKY METHOD OF MEMORIZING

WHEN one eliminates from the teaching of Leschetitzky the powerful personality of the man, there remains of the so-called method a set of five-finger exercises and movements which give every muscle of the hand and arm the most advantageous development, an admirable manner of playing scales and arpeggios, a way of managing the pedal which does justice to both the piano and the composer, and a very useful and practical system of memorizing.

It has been said that a man's memory is the man himself. This is particularly true of instrumental soloists. Of all artists they receive the least aid of suggestion from their surroundings. But a musical temperament

is not always accompanied by a good memory. That is largely a matter of training and general culture. Mental training and general culture, however, are not forced upon musicians as upon ordinary students. The long hours perforce devoted to technical work conduce rather to an immaturity of thought and a certain slowness of perception, and the ordinary methods of teaching make few demands on alertness of mind. The Leschetitzky system of memorizing, however, goes far to remedy this state of things. The foundation of this system is a knowledge of harmony and of musical form. These are taught from the beginning, even when the pupils do not aspire to regular composition, and they are always in requisition. All pieces are memorized at once. Each is carefully read and analyzed. The chords of the tonic, the dominant, sub-dominant, and diminished seventh are found. Those of the dominant seventh and augmented sixth are distinguished from each other, and the relation and sequence of all noted. Special attention is paid to transitions from key to key, which become more and more important as classical music develops into the romantic school, with its enharmonic modulation and vagueness of form. Notes of appoggiatura, suspensions, passing notes and organ points are separated from the true chords. The motives and

A BACCHANTE FROM POMPEII.

themes are then sought out, and to some extent the voices separated. The pupil will now have an intimate knowledge of the construction of the piece; his ear has caught much of the sequence of sound, and the fingers have found their way through the measures, and are ready to acquire the necessary mechanical facility, and the intellectual interest is enormously increased.

The piece is next divided into its natural periods or rounded musical thoughts, and in these divisions each measure is numbered. The pupil then begins at the end of a period, and learns by heart the last measure, then the preceding one, then plays the two together, then the third, then plays the three together, and continues until he has reached the first measure of the period, fixing the

number given each measure in his mind at the same time. He must be able to begin at any measure when the number is called, or even to play that single measure if desired. The different operations of memory are thus called into action, observation, inference, and application, and that instant response so imperative to a public performer is almost unconsciously learned. The piece is practised from the beginning with proper pedaling and shading, but very slowly, and with great attention to the position of the hands and fingers. When well memorized it is practised without the notes, and at the proper tempo, all rough passages being worked over until they go smoothly and gracefully.

The pupil has thus learned to reason, to connect cause and effect, to carry an idea in his head in suspension until the due time comes for its final and logical conclusion, he has learned to think quickly, to think of two things at the same time, and has trained his fingers instantly to answer his thought, and he has learned his piece. For many that suffices, but for those whose memory is at once facile and shallow there is still work to be done.

The various preparatory teachers of the Leschetitzky class have their own methods of supplementing this drill. Madame Varelli Stepanoff, who is now teaching in Berlin, requires all pupils who find difficulty in retaining what is once learned to write each piece from memory from one to three times, as the case may be. The pupil thus carries along with him, as he plays, a vivid conception of just how the notes look on the page. It is also advised to learn to play blindfold. This is especially recommended as a cure for stage fright. A piece practised with the eyes shut invariably improves in tone color and phrasing. Tone receives a positive quality where sight is removed that it never has when the paramount sense of vision is active. No one who possesses a piece so in his inner consciousness, depending on neither notes nor

FANCY DESCENDING AMONG THE MUSES.

keys for suggestion, need fear to forget even under the most trying circumstances. Nor is it possible for one to play a piece so learned without showing his own temperament and originality. It is now a part of him, and though the form may remain as the author originally gave it to the world, it is the thought of the player which the audience receives, full and round or narrow and meager, according to the depth of the nature thus revealed. He has had a fair, free chance to show what he can do.

It is this intellectual quality of the training which is the most valuable characteristic of the Leschetitzky teaching. A good method of playing can easily be acquired in America. There are very few of the finger-training exercises which are not taught by our first-class teachers, nor is proper pedaling a secret known only to the Vienna school. What we lack is this way of educating the mind, and what we fail to obtain in consequence is the attitude the mind takes when so educated. With this teaching the schoolboy spirit which is apt to cling to one until late in life vanishes, nor can the amateur spirit of superficiality long survive. The infinite capacity for taking pains, which is the quality of genius, is demanded from every scholar; and the entire concentration of thought which makes mental growth possible is exacted. "Practice with your head as well as your fingers" is heard every day and all day at Leschetitzky's school.

The supreme test of memory and ability is "playing in class." Then the great room in Leschetitzky's pretty little villa is filled with fellow-pupils and the preparatory teachers, each of the latter an artist and many of them fellow-pupils as well. The piece which has been learned with the preparatory teacher and played to the master is then performed before an audience unequaled for critical ability and severity. A public concert falls far behind playing in the Tuesday class as a strain on the nerves.

Nor is the matter made easier for the performer by the fact that he must announce himself openly as ready to play. It is truly an awful moment when Leschetitzky, slender, gray-headed, keen-eyed, puts the formal question to the assembled company, "Who wishes to play to-night?" and those who have been previously selected rise as seeming volunteers filled with a sort of timorous joy; for if to play is a sore trial, not to play is to register one's self as a failure.

The orchestral parts of the concertos Leschetitzky plays himself, on his treasured Bechstein piano, and it is he who sets the tempo, not always to the taste of the player. At the conclusion of the piece comes the criticism, sometimes favorable, sometimes not. Not unfrequently the master is disposed to give a short but always interesting lecture. As each scholar rises from the piano there is to be observed an air of solemn relief on his face, as of one who has survived more or less unscathed a painful ordeal, for the severity of the comments is not always commensurate with the provocation, nor is it always Leschetitzky's especial favorites who escape scot-free.

MODERN PIANO METHODS

By ARTHUR ELSON

IN the days when the Leschetizky method has become famous through such players as Paderewski among the men, or Katharine Goodson among the women, one might think that this popular method had displaced all the others. Such, however, is not the fact. A number of methods flourish. Very often, too, the successful teacher will blend different points from two or three, and practically create a new one of his own.

One might also assume that a point of such importance as the position of the hand had been thoroughly settled by the many great pianists of the last century and a half. This, too, would be a mistake. It may slope up or down from the wrist, or be level; while varying degrees of bend in the finger are also called for. In the "Art of Teaching Pianoforte Playing," by J. Alfred Johnstone, that well-known English teacher and writer grows sarcastic over the many varieties of piano touch that are now called for. He mentions the "finger-elastic touch," the "up-arm sweeping touch," the "elastic-fist touch," the "stab touch," the "low-wrist touch," and even the "finger-lying-on-the-keys touch." The last is our old friend, the prepared touch of the Leschetizky method.

With all this variety, it has been thought proper to include here the chief points of two or three of these varying methods. Therefore the method spoken of above (by Johnstone) will be described, as well as the Deppe method and its later development by Breithaupt. It will be noted that in many points the first is practically a direct contradiction of the others. Under the circumstances, teachers are naturally free to "choose the one that they love best," as the juvenile games have it. But an effort will be made here to institute some of those odious things called comparisons.

Incidentally, Johnstone begins with a protest against those who neglect exercises because they want to learn "only enough to amuse their friends." This he calls analogous to a student who slights grammar and spelling because he merely wishes to read and speak a little for his friends, and does not care to become a famous orator or writer. This is a well-chosen point; for it is certainly wise for the student to work in the proper way, no matter what he intends to do in the future.

The objects of finger-training, Johnstone says, are to produce the greatest possible power, independence, delicacy, rapidity, and accuracy in the fingers and their motions. They must also be accustomed to certain musical figures and sets of notes that occur frequently. In doing this, the utmost mental attention is needed. Johnstone, like all other good teachers, realizes the value of thought; and the pupil must always be made to do the same. Exercises are to be played with strict attention to every detail of hand and finger motion, power, and even expression. Not a single movement should be made without having a reason for it. This general principle Johnstone puts in these words: "Never move a finger without knowing exactly how it should be moved, without having a definite intention in your mind, or without doing your utmost to direct that movement so as to gain from it the maximum result possible."

For the position of the hand, some advise a high wrist, and others a low wrist; some insist on a hollow back of the knuckles, while others wish them to form a ridge; again, some insist on fingers raised as high as possible, while others wish them laid on the keys. Johnstone suggests the following experiment, to determine the best position. Lay the hand flat on a table, while sitting close to it. Bend the fingers by curving the joint next the tip slightly, the next joint more, and the knuckles slightly. Then raise the wrist to a level position, the hand resting on the finger-tips and the side of the thumb. With the other hand, lift the middle finger by its outer joint, keeping its curved position; and after the finger is raised, let it drop suddenly, and aid its fall by all the muscular force that can be exerted by the finger alone. The result will be a fairly forcible blow on the table. Now move the hand until the wrist is outside the edge of the table, lower it to a level with that edge, and then repeat the preceding action. Try again with a position like the first case, but with knuckles depressed to make a hollow in the back of the hand. Try the experiment still once more, with the knuckles raised high. Compare the force of the blow in the various cases, and it will be pretty clearly evident that the first position here described will give the best results. A lowered wrist gets a diagonal blow, less powerful than a vertical one. Depressed knuckles prevent the finger from being raised to the proper height. Raised knuckles force the fingers to reach so far down in striking that they lose power. What Johnstone says of the relaxed fingers laid on the keys is quoted later, in connection with the Breithaupt method.

With regard to the comparative merits of striking or pushing the keys, the former is advocated. The supporters of the latter say that all levers should be pushed, and use the oar of a rowboat as an illus-

tration. But the simile is hardly accurate, as the row-boat is a mass to be moved steadily, while a piano-key is a lever that must produce a quick blow with the hammer at its farther end. Johnstone uses the type-writer keys as a much more accurate simile.

Johnstone therefore advises a hand position in which the forearm and wrist form a line sloping slightly toward the keys, and the fingers are curved as described in the first position of his experiment. He notes that weak and inexperienced hands usually tend to lean over toward the little finger, and he calls for a special effort to make the hand slope the other way, so that a marble on the back of either hand would roll off toward the other. He does not, however, give any device to help this. Such a device will be found in a note on Malwine Brée's Leschetizky method, in which the skipping of a key between the second and third fingers is shown to aid in the desired result.

In action, Johnstone suggests the following:

1. The striking finger must be raised rapidly and with great force, pivoting on the knuckle.
2. It should be held in this position, remaining raised with as great force as possible.
3. It should strike with the utmost force and rapidity, depressing the key firmly to the very bottom, while at the same time the finger to be used next should rise with an equal force to an equal height.
4. Finger-tips must not move in and out; there must be no involuntary motion; and no finger should drop at all before starting its striking motion, which is a sudden rush to the key.
5. The nail should not be allowed to strike the key, and the finger-tips should form a curved row, with that of the third finger nearest the line of the black keys.
6. The thumb has its joint bent somewhat, and touches the keys with its side.

The teacher is then advised to keep constant care that the pupil holds the finger firmly in its highest position, and does not let it sag before the time for it to play its note. Evenness of tone and perfect legato are also insisted upon, and a thorough mental attention and concentration. A firm touch is also advised, with each key depressed fully to the bottom, even when playing in soft passages.

Johnstone's finger exercises are begun by a slow trill, and the exercises are arranged for two fingers first, then three, and then five. He does not seem to adopt the single-note exercises of Leschetizky. This seems an error at first sight, but it may not be a fatal one. While the Leschetizky method is undoubtedly justly famous at present, it does not follow that every minute point in the method is far ahead of similar points in other methods. In beginning with two fingers, it will be found that each supports and relieves the other, and that two notes give the beginner a suggestion that he is playing an actual progression, however simple. Johnstone omits the single-finger training in his book, with the exception given below, but there is no reason why it should not come after the other exercises. But whatever is done first, the teacher must be sure that hand and finger action are begun in the proper way—at least, according to his method.

The slow trill of two notes is repeated thirty to forty times with each pair of fingers, at a metronome rate of 40 to 60 for each note. The trill is taken at its slowest at first, and it is even practicable to let the student rest a beat between each note for a time. This waiting, according to Johnstone, is to be done with the finger on the key just struck, but all other fingers held up as hard as possible. Care must be taken to make the fourth and fifth fingers move as freely as possible. He states, "Unless the little finger be made to move freely at its root joint, and independently of any hand movement, the finger technique will never be clear, brilliant, or accurate." To develop this finger, he advises holding down the other four notes and playing the fifth note with the little finger fifty times in succession, with careful attention to all details.

The slow trill is to be practised continually, with the metronome mark raised in later lessons until 96 is reached. The slow trill with each pair of adjacent fingers may then be taken through all keys that offer new finger-combinations of black and white keys. As the pupil grows more and more proficient, he may take double notes or triplets, with each beat, then with each half-beat, and so on. But speed should never be increased unless the movements are kept correct. The exercises should be practised at each new speed until some improvement is noted, before increasing the pace. All black and white key-combinations are to be used here also. As always, the mind must be concentrated upon each motion.

The foregoing are advised for a year. They may then be changed for a two-note exercise on intervals varying by semitones from a minor second to a major third, and the same taken on each successive note of the chromatic scale without stopping. When played with any force, it will be found so tiring that after one pair of fingers has gone through it, a pair from the other hand (playing downward with the left hand) should be used for relief.

After a year or two the pupil is advised to take the first exercise in double notes, adding a third above the first note in each key.

The next two exercises consist of two successive notes giving a second or a third, the two notes being repeated continually on the next scale-degree instead of on the same one. They are to be taken through a compass of three octaves, ascending and descending three times without stopping. This may be started with a metronome of 72 for each pair of notes, and quickened until four notes can be played to a beat at 144. The exercises are of course played in every key. Care must be taken to have the tone derived wholly from the finger motion, at all speeds. For the sake of practising contractions, the exercise in seconds

may be taken by all possible combinations of fingers not adjacent—1-3, 1-4, 1-5, 2-4, 2-5, 3-5.

In all these the student is directed to make half of his practice a succession of slow notes played with rapid finger-motion after each finger has been held high. Continual practice at high speed is not advisable, even for the advanced student. He may play each exercise twice at a slow rate, with full uplift of fingers and forcible stroke; and then twice at double the speed, after he has mastered the latter point.

The three-finger exercises are devoted largely to the strengthening of the weak fourth and fifth fingers, in combination with their more powerful neighbor, the third. Johnstone suggests them for more earnest students, while considering the first few two-finger exercises necessary for all, whether they wish to become advanced or not. The same directions as before apply to these new exercises, and special care must be taken to give strength to the stroke of the fourth finger. Four exercises are given. The first consists of three notes in succession, played with the fingering 3, 4, 5, and repeated on successively higher or lower scale degrees through three octaves. The second consists of the triplet E, D, E, repeated on successively higher and lower degrees through three octaves. The fingering here is 4, 3, 4 on the first triplet, 5, 3, 4 on the others going upward, and 4, 3, 5 coming down with the right hand. The left hand has 4, 5, 4 on the first triplet, 3, 5, 4 on the others going up, and 4, 5, 3 coming down. A third exercise starts, let us say, with C, D, C, and the fingering of the two hands in the previous exercise is exchanged for this. A fourth consists of four notes to the beat, arranged to proceed gradually upward. They may all be carried through three octaves up and down, and repeated three times before changing hands. A fifth exercise consists of holding down an octave with thumb and little finger, and playing the intervening notes of the dominant seventh chord as a broken chord repeated, both upward and downward. This is claimed as an aid for increasing the reach. The three inversions of the chord may be employed as well as its first position. Beginning at four notes per beat, the metronome may be started at 60 and worked up gradually to 144, where alternate speeds of two and four notes per beat may be used. These exercises are given as the minimum amount needed.

Five-finger exercises, which Johnstone claims should not be taken indiscriminately at first, are valuable in developing ease and rapidity after the pupil has mastered the management of his fingers, and has trained his attention to control them fully. Of the many sets published, he considers Schmidt's "Daily Finger Exercises" ample for all ordinary requirements. But they should be played with constant mental care, and taken through all keys that offer any new black-and-white combinations. Johnstone states that he never had a pupil, no matter how advanced, who passed beyond being benefited by this collection, and when many ill-trained students, on coming to him, objected to such "beginners' work," he told them that their only hope of success lay in learning to play these exercises properly.

He advises the exercises numbered from 3 to 33 inclusive for the first and the chief work. Each one is to be repeated ten times, or even more, until the student feels that something has been gained. With a metronome (M. M.) of 60 to 72 at first, each may be taken twice with two notes to a beat, and then twice with four instead of two. When the exercise can be played at 96 with four notes to a beat, all tones being loud and equal, and all fingers properly lifted, he may proceed to the next exercise.

Four exercises are advised for each day's practice. They may be played each day in three major and three minor keys, taking a different group each day so that the schedule of keys is completed in every four days. Then for the two remaining days of each week six keys may be taken. Each exercise is to be repeated five times in each key at a metronome mark of 96, alternating two and four notes to each beat. Continue this method until the first hundred exercises are done, watching carefully to see that the finger-action is correct in rapid as well as slow *tempo*.

Another method is then suggested. Using one or two exercises for each day's work, play each exercise in all the twenty-four major and minor keys without stopping even when changing keys. Repeat the exercise three times, playing at first two notes, then three and four, to each beat. Begin with M. M. 96, and work up gradually to 184. Playing notes grouped in fours with an accent on every third note will be found difficult at first; but a constant watch on the accent will make it practicable, and will prove an excellent training in the mental control of rhythm. The changing accent will also help to equalize the power of the fingers. The Schmidt exercises from 3 to 33, and those in double notes from 119 on, will be found useful in this method. For the most part, the two hands are to be practised separately. This course, or one similar to it, will extend over five or six years; and no pupil should fail to go through at least some daily work of this sort. Among other useful collections, Johnstone mentions Mason's "Touch and Technique," part I; the Cotta-Lebert "Pianoforte School," part I; Germer's "Technique"; Raphael Joseffy's "Advanced Exercises"; and the Tausig-Ehrlich "Daily Studies," part I. All exercises are to be memorized, so that the hands may receive full attention. In an hour and a half of daily practice, at least fifteen minutes should be devoted to finger exercises, say five for each hand separately and five for the two hands together. Less than this is of little use, while much more will prove fatiguing. Thus for four hours a day, Pauer advises thirty minutes in the morning for exercises and scales, and twenty minutes in the afternoon for exercises. The time-tables suggested for practice are given at the end of this article.

Scale work may be safely delayed until the correct use of hand and fingers has become a well-established

habit. In scale-playing, the hand is to be held rather high, which will aid the thumb movements and give a full stroke for the weak fourth and fifth fingers. The thumb must of course move toward its next key as soon as it has released any tone.

Johnstone gives the following suggestions:

1. Keep the hands as high above the keys as convenient.

2. Instead of holding the hands at right angles to the keys, let them lean outward a little, so that the fingers of one hand slope toward those of the other; and keep them at the same angle by continually moving the wrists along. In this way the thumb will reach its key more easily than otherwise. (The hand, however, must not lean outward toward the little finger. The outward bend of the wrist, as given in the Leschetizky method, merely brings the outer finger-tips farther away from the edge of the keys, giving the thumb more room to pass under the fingers.)

3. The joint of the thumb should be bent only slightly, so that the angular position of the wrist will let the outer part of the thumb lie straight along the key. When the correct bend is once found, it should not be changed, and all sidewise movement is to be accomplished from the root-joint. The movement from one thumb note to the next should be a gradual progress, and not a spasmodic jerk at the last minute. Thus in the scale of C the thumb is moved from C to E while the second finger is on D, and from E to F while the third finger strikes E.

4. After the thumb strikes F, care must be taken to shift the fingers onward over it by a motion of the whole hand, so that the fingers may be kept in their proper position, and not twisted out of their correct angle by any sudden jerk. "The correct action," according to Johnstone, "is to move the whole hand on, keeping it all the time at the same angle with the keys, and while moving it on, to lift it up again high above the keys to its original position." This would seem to imply that the playing of the thumb brings the hand down, which is hardly advisable. The hand may be held fairly high, but too much height, necessitating any great drop in playing with the thumb, should be avoided.

5. Any movement that puts any finger into a wrong position for striking is a wrong movement. Under this head come excessive bending of the thumb, straightening the fingers too much, curving them too much, etc.

6. These directions apply even more strongly in *arpeggio* playing, where the skips are wider and the difficulties consequently greater. The wrist movement, however, must never be so rapid as to tend to drag the fingers off the keys.

7. The wrist should not be dropped for a thumb note. (It would seem from rule 4, however, that the hand may be swung down a little, while keeping the height of the wrist unchanged. Such a swing, however, must be made as small as possible.)

8. Fingers should not be dropped to grope for the note before striking, nor should they delay in releasing their notes. Thumb notes must not be too loud, nor fourth-finger notes too weak.

9. In all scale and *arpeggio* practice, the work should be begun in slow *tempo,* with fingers acting rapidly when their turn comes. Such slow practice is not alone necessary for the beginner, but should be kept up by the advanced student, in alternation with rapid work. Its omission will increase the chance for inaccuracy.

10. A year of earnest study should be enough to familiarize the pupil with the major scales; but whatever time is required, he should never be allowed to go farther until he is sure of the right method and the correct fingering for each scale practised. The fourth finger should receive special attention, as, if this one works correctly the others will be fairly sure to do so too. Six months should then prove enough for the harmonic minor scales, and six more for the melodic minors.

11. Each scale should be repeated without pause, some ten to twenty times, through a compass of four or five octaves. For the first six months, the two hands should be taken separately; after that, they may be used together for part of the time.

Since scale passages often occur in varying rhythms, Johnstone advocates the use of a metronome, and the playing of many rhythmic figures, such as an eighth-note followed by two sixteenths, an eighth followed by a triplet of sixteenths, and so on. The chromatic scale is of course to be included in the general practice. Scales in thirds, sixths, and tenths must be taken up, as well as in octaves. Both parallel and contrary motion should be used. Scales should be practised starting from the top as well as from the bottom. The student will find it practicable to work on certain scales and *arpeggios* one week, and a new set during the next week. Dr. Harding's "5,000 Scale and Arpeggio Tests," and Johnstone's "Royal Method for Scales and Arpeggios," are both recommended. As the student gains in ease and power, he may gradually increase the speed until he can play eight notes to a beat at M. M. 96; but he must never forget to include slow and consciously accurate practice with each day's work.

The scales are to be played at all degrees of power, from the softest to the loudest; and also with variations of power in a single scale, as well as *staccato.* A soft and even scale may be obtained with relaxed muscles, but should not be attempted until the forcible scale from well-lifted fingers has been fully mastered. For technical endurance, Johnstone advises the "Scale of Scales," given by Mme. Brée in the Leschetizky method, in this volume. Ambitious students are advised to attempt scales in double thirds and sixths. At least fifteen minutes of daily practice on scales is needed to insure any real progress, while much more time may be given to this matter with profit.

Broken chords are emphasized as being a good preparation for *arpeggios.* The exercises for the former are arranged in four grades, each to be stud-

ied from six to twelve months, according to the pupil's ability. The first grade contains broken common chords in various figures and inversions, for a fixed position of the hand. The second grade consists of these figures arranged in succession and altered so that the hand may move gradually up or down the keyboard. Grade three takes up dominant and diminished seventh-chord figures, in all inversions, for fixed positions; while the fourth grade takes these in figures that ascend or descend successively. Each of the exercises in this group should be practised in every key, major and minor. Each should be repeated from ten to twenty times, with the metronome. The exercises are to be taken with each hand separately at first, and slowly, the speed being doubled and quadrupled later on. In those with fixed positions, the thumb and little finger may be held over notes an octave apart, when practicable, and the other fingers over their proper notes. Germer, Cotta-Lebert, and Mason give such exercises, while Johnstone has published a manual of them.

After a year or so of broken-chord exercises, *arpeggios* may be taken up. They should be studied in definite order, according to their varying difficulty. First come major common-chord *arpeggios,* separate hands, in the first position only. Second, minor common-chord *arpeggios.* Third, both of these groups with both hands together. Fourth, the second and third positions of these chords, with each hand singly at first, then both together. Fifth, *arpeggios* on the dominant and diminished sevenths, with separate hands, in all inversions. Sixth, the same with both hands together. Seventh, all the chords previously taken, in parallel motion, in sixths and tenths. Johnstone gives tables of fingering, but this may be studied from the section treating of it in the Leschetizky method, in this volume.

The faults of scale-playing are apt to be emphasized in *arpeggios.* The thumb should move onward quickly and evenly. The wrists should be bent outward. The hands should be held high, avoiding any sagging of the little-finger side. The whole hand should be kept raised as it passes the thumb. An even, onward movement of the hand, with little or no change in the angle it makes with the keyboard, is what is wanted. Care must be taken not to break the *legato* by a too early release of the note played just before the thumb strikes on passing under. It is a good idea to repeat each *arpeggio* until it has been played correctly three times in succession, with the metronome at any convenient speed. Various rhythms and tone-qualities may be used. At first the *arpeggio* may be practised through two octaves, but it should be extended afterward to four or five. Slow and rapid practice may be alternated. Johnstone advises fifteen minutes a day as a minimum for the beginner, and half an hour for the average pupil. For exercises to cultivate endurance, he recommends the "Scale of Arpeggios" and "Suite of Arpeggios" by Mme. Brée, given in this volume with the Leschetizky method.

Wrist and arm technique are covered by special exercises. Suppleness and accuracy are the points to aim for at first, with speed of action coming gradually. The following details are to be observed.

1. Raise the hand rapidly till it is nearly at right angles with the arm, keeping the proper curve of the fingers unaltered; hold the hand thus uplifted for some seconds; then swing it down to strike the note as rapidly as possible. A single note may be repeated. The succession of notes may be slow, but the actual up-and-down motions must be rapid.

2. Hold the wrist fairly low, nearly on a level with the keyboard.

3. Keep the forearm steady, and the arm muscles as relaxed as possible. The elbow moves only slightly, the wrist being the pivot.

4. Keep the fingers always properly curved, and do not let the hand waver before it descends to strike.

The single note may be practised with the middle finger at first, and the other fingers afterward. Then there may come repetitions of thirds, sixths, major triads, minor triads, dominant sevenths, and diminished sevenths. Begin slowly, say with M. M. 60 and one note to a beat. It is never wise to tire the wrist and arm muscles, so these exercises may be taken for a few minutes at a time, several times a day. Merely shaking the hand up and down in the air will prove useful.

The following are arranged for beginners, so that wrist development may keep abreast of finger training.

1. With the middle finger, strike each note of the scale ten times in succession, with wrist action, at M. M. 60. Repeat, twice as fast.

2. When some weeks have brought about increased power and flexibility, double the speed again, playing four notes to a beat at M. M. 60. The hand cannot be raised so high for such rapid work, but the slow practice must be kept up for part of the time. The hands may be practised separately for a year.

3. With the various fingers, as before, double the speed again. Then try *staccato* scales.

4. After some time on the single notes, use major and minor thirds and sixths.

5. Practise wrist action with the major triads on each note of the chromatic scale. Do this first with two chords to the beat, then four, then a succession of ascending and descending chords. It is advisable to introduce here the various rhythmic figures used for scales.

6. Apply the wrist action to the minor common chords and the dominant and diminished sevenths chords, in all inversions.

The stretch between little finger and thumb must always be kept fairly large. Finally the chords may be practised as octave *arpeggios.*

Four-note chords with the octave added to the triad may be played with repetitions, on all scale degrees. Five-note chords, consisting of seventh chords with the octave added, may also be used. A chord may then be played upward and downward through all its

inversions. For purposes of power, the arm may be used to reinforce the wrist. The striking of chords by the upward throw of the wrist is advocated also. For octave work, Johnstone recommends Leybach's "La Diabolique," book IV of Mason's "Touch and Technique," Kullak's "Octave School," and his own "Royal Road to Octave and Wrist Technique." After mastering a fair amount of exercises, it is enough if these are used in practice, and new passages taken only as they occur in new pieces.

Among daily studies, in their order of progressive difficulty, Johnstone recommends the following:

1. Plaidy, "Daily Studies."
2. Loeschhorn, "Technical Studies."
3. Leybach, "La Diabolique" (a single wrist study).
4. Köhler, "Technische Materialen."
5. Germer, "Technics of the Piano."
6. Czerny, "Forty Daily Exercises," op. 337.
7. Hanon, "Le Pianiste Virtuose."
8. Moore, "The Mechanism of Pianoforte-Playing."
9. Mason, "Touch and Technique" (four books).
10. Kullak, "Octave School," books II and III.
11. Beringer, "Daily Studies."
12. Joseffy, "School of Advanced Piano-Playing."
13. Tausig-Ehrlich, "Daily Studies," three books.

Johnstone thinks that with such an elaborate course of exercises as has been outlined, piano studies, or Études, are hardly necessary. He believes that with the amount of time spent on technique, the rest of the time would be best devoted to good music. Études exist in large numbers, composed by the greatest geniuses and played by the most eminent performers. These works, though, were written before the recent systems of finger technique were fully evolved. The Étude is valuable as a "sugar-coated pill," however, as by its use the student thinks he is playing a piece while he is really doing technical work also. But the works of Czerny, Clementi, Moscheles, Henselt, Chopin, and all the others who composed Études, have certainly been a valuable legacy, in spite of any one's ideas to the contrary. Johnstone himself gives a graded list of such pieces, which will be found at the end of this article.

Before various points are brought up for discussion, another method will be described here, which differs radically from that of Johnstone in many points. This is the Deppe method, as given by Ehrenfechter and as altered later by Breithaupt into his own method.

The position at the piano is lower in the Deppe method than in others. Deppe said, "You may have the soul of an angel, but if you sit high, the tone will not be poetic." If one sits high, the arm, hand, and fingers form nearly a straight line, and the weight of the arm bears too much upon the wrist and fingers. If one sits low, with the elbow one or two inches below the level of the keyboard, then the arm will assume its proper shape. There will thus be no leaning or pressing of the arm on the hand. The arm is well bent at both the elbow and the wrist, and the muscles are ready for action and amenable to the effect of practice. Bodily movements are to be avoided, except, of course, a leaning to one side or the other as demanded by the location of the notes.

The arm has to sustain the hand and guide its movements, requiring for this both strength and mobility. A simple exercise for strengthening the arm consists of holding the fingers on the keys without pressing them down, and maintaining this position until tiredness begins to set in. After a rest, this may be done again, and the whole repeated several times a day. This can be done at a table, or simply in the air. Arm strength and weight is the basis of this method, as indicated by Deppe's remark, "The arm should be like lead, the wrist like a feather." Another exercise consists of putting the fingers on the key-surfaces, as before, moving the arms out gradually until the hands reach the ends of the keyboard, and then bringing them gradually back to the centre again. The beauty of this exercise, according to Ehrenfechter, lies in the fact that it can be practised without disturbing the neighbors.

The wrist must be held high. The actual height will differ in individual cases, but it should always be fairly great, to bring the muscles into a state of tension. A high wrist makes practice more fatiguing, but there will be a corresponding gain in quick and safe attainment of desired results. Yet great care must be taken to avoid any stiffening of the wrist, as flexibility is of the utmost importance. To keep the wrist flexible, hold it high, but free from all constraint. When any one complains of a weak wrist, it is probably the arm that is weak. As an illustration, the lion's paw is suggested. This seems flabby in appearance, but contains an immense amount of strength. As not every one can keep a lion for scientific purposes, ordinary elastic is also mentioned as an example of force without rigidity.

The back of the hand should be on a line with the keyboard, which evidently means that it should be level. The side nearest the little finger may even be elevated a trifle, or at least held consciously high, so as to give more scope for the fourth and fifth finger, and to strengthen that side of the hand as a whole. This action, however, should not be allowed to draw the elbow away from the side. The hand does not move of itself in playing, but is made to glide along as a whole by the arm. The raising of the hand from the wrist is rated as a false action.

The fingers, according to this method, are blamed for many things that are not really their fault. Their duty is merely to touch the keys in slow or quick succession, under simple or complex conditions. Too often, instead of being guided by the arm, they are forced to support it, and drag it from one position to the other. With the duties of the arm and wrist properly performed, the fingers are free to do their own work, and can do it with much less chance of error. Ehrenfechter sums up with the following rule: "Let the arm sustain the hand in its proper position,

carry, conduct its movements and with it bring every finger right upon the key which it is intended to touch."

The fingers must be trained for flexibility and independence. Some hands are more adapted than others to this end, but the best hand needs training, and even the worst will be benefited by it. Mere strength is not the end in view, although it comes with practice; but mobility and agility are what is needed. The fourth finger is strong enough in proportion when compared with the others, but owing to the position of certain muscular bands it is comparatively lacking in flexibility. Stiff fingers, which often come from stiff wrists, may be avoided by training the muscles of the arm, hand, and fingers as one large system.

The touch, or method of striking the keys with the fingers, is held to be more of a pressure than a blow, and similar to the organ touch. The fact that the fingers assume a hammer-shape, it is here claimed, has misled many into making them strike like a hammer. The Deppe method asserts that there is no need for a long finger-stroke from a high position, that it does not improve the quality of tone, that it prevents fulness in soft passages, and that it places too great a strain on the finger muscles.

By instinct and experiment, Liszt came to play in the way directed by Deppe, the latter actually taking some of his methods from Liszt's example. Amy Fay, in her book "Music Study in Germany," speaks of this matter thus: "After Deppe had directed my attention to it, I remembered I had never seen Liszt lift up his fingers so fearfully high as the other schools, and especially the Stuttgart one, made such a point of doing. . . . Liszt had such an extraordinary way of playing a melody. It did not seem to be so loud and cut out as most artists make it, and yet it was so penetrating." Of his touch, she said, "The notes seemed just to ripple off his finger ends with scarce any perceptible motion." Deppe reasoned from Liszt's example that the secret consisted of playing with the weight instead of striking a blow. The fingers sink down with the key, but do not put forth any great muscular exertion.

The tone produced by this method will be very weak at first, but will gain constantly in power, sonority, and brilliance. This tone is not beaten out of the piano, but with increased sensitiveness of the finger-tips will appear to be drawn from it. The beginner must keep strictly to this method of tone production, and if the tone seems too weak, he must not try to increase it by any false mechanism.

Deppe made his pupils listen to every tone, carry it into the next for a *legato,* and make sure that it had no more and no less prominence than every other tone. The fingers are kept well curved, so that the notes are played by the tips. The fingers, however, are not spread out over their notes, but kept close together, though without any constraint. In playing the first five notes of the scale of C, for example, the right arm will move a trifle to the right before each note is played by a finger, in order to bring that finger directly over its note. The same principle, of course, applies to the left hand. As a rule, the thumb is very slightly bent, and its tip kept near that of the forefinger when it is not needed elsewhere. Slow practice is kept up for a long time. No distinction is made between a *legato* and *staccato* touch, the latter being the same as the former, but followed by a quick release of the tone.

The tension and contraction of the hand is brought about by the separating of the thumb from the other fingers, which are still held in a group, and by the return of the thumb and the finger-group toward each other. The greatest contraction, of course, takes place when the thumb and little finger come together on the same key.

In studying finger-exercises, slow speed, strict attention to *legato,* and perfect equality of tone are the three points to be observed. The use of rhythm, bringing accents on certain notes, is considered wrong. Exercises with one or more notes held down during practice are condemned on the ground that they afford an undesirable rest for the arm, which should be kept in action as a support for the hand. Any resting of the arm on held notes will tend to stiffen the wrist and prevent the free fall of the fingers. Hand-guides like those of Kalkbrenner or Bohrer are therefore to be put aside as dangerous. The use of mental concentration and attention while playing exercises is insisted upon, and is considered necessary for true progress, as well as an aid in making practice interesting instead of dry and dull. Miss Fay found such concentration very exhausting, and after two or three hours of it would feel ready to drop off her chair. All exercises should be practised in every key, thus making the fingers familiar with the black keys as well as the white ones, and preparing the way for scales.

In making long skips, for which the hand has not enough stretch, the fingers must still be carried by the arm without assuming a slanting position. The hand will therefore describe nearly a semicircle, rising to some height before moving sidewise, and coming down vertically at the last. In going from white to black keys, the finger must not be stretched out, but the proper curve maintained, and the necessary motion made by the arm.

In scale practice the mental concentration must be kept up to its fullest extent. The chief technical difficulty here is, of course, the management of the thumb, which must pass from one part of the scale to another. The gradual motion of the hand, according to Ehrenfechter, will bring the thumb nearly to the required position for F in the scale of C, and will practically do away with the need of underpassing. "All that is needed," says Ehrenfechter, "is for the middle finger to go politely out of the way in order to allow the thumb to pass on to its key." The same principle applies in coming down the scale. When the notes have been played downward from C to F, the hand has moved gradually toward the thumb to such

an extent that the middle finger is comfortably near its E. This method of scale playing, it will be noticed, differs radically from the under-passed and prepared-touch method used by Leschetizky. The major scales in sharp keys, up to five sharps, are fingered like that of C. The flat scales, including G-flat, have various fingerings, because of the rule that the thumb is not to come on a black key; but Ehrenfechter thinks this rule a needless bit of archaic pedantry.

He recommends practising the scales in both parallel and contrary motion, and states that the latter is very important in developing the arm muscles. Thirds, sixths, and tenths, are also mentioned. The practising of scales in rhythmic figures, or with different and varying degrees of power, is not endorsed. The important point is considered to be the development of perfectly even tones. Rhythm and control of power are taught in connection with other music.

Arpeggios are, of course, considered valuable, and are to be prolonged through three or four octaves. Their influence in strengthening the arm and wrist, and giving the fingers independence, is very great. Of the many varieties, the chord of the seventh, both major and minor, is recommended as the best. Both parallel and contrary motion are to be used, and the different inversions as well as the first position.

Firm chords are still played with pressure rather than with a blow. In these, however, it is usually advisable to stiffen the wrist, so that the chord is aided by the force of the arm. The fingers will stiffen of their own accord, when they are stretched out to take their proper notes. When going from one chord to another, the hand may be allowed to relax after each chord has played, and rest on the keys.

With Ehrenfechter, the high raising of hand and arm is not a preparation for striking a chord, but another method of relaxation. In music of technical difficulty, this change of position will rest the arm, as keeping it in a single position is much more fatiguing. In coming down on a chord, however, it is not to be played from a height, but the hand is checked just above the keys, and the chord played with the usual method of pressure. When chords are some distance apart on the keyboard, the hand must rise vertically from one and descend vertically on the next; so it may describe the semicircle mentioned in connection with single-note skips.

In performing the *tremolo,* or repeated notes, the fingers must not be allowed to glide off the keys as if dusting them—a too frequent fault, according to Ehrenfechter. Each finger plays the note just as the preceding finger is releasing it. In order to bring the fingers into their proper position for this, the hand must move sidewise even more noticeably than when playing the scale. Liszt sometimes calls for repeated thirds, which may be given with alternating hands. In this case the fingers are held stiff, and in a more vertical position than usual, with the left hand under the right.

The trill requires a maximum of finger flexibility and independence. The tips of the two fingers used must never leave the keys, and must press them down to their full depth. The two tones must, of course, be kept even in power. The speed must be perfectly regular and even. Whatever speed is taken at the start must be maintained; but this should be as great as the performer can make it.

The use of the pedal for mere loudness or force of tone is discouraged as being inartistic. It is advised, however, in sustaining a bass part where skips prevent the left hand from holding the tones, as well as in its more general purpose of sustaining harmonies whenever desired. Liszt and Thalberg were masters of the pedal, and Amy Fay says of Liszt's playing: "The secrets are his touch and his peculiar use of the pedal; he has a way of disembodying a piece from the piano and seeming to make it float in the air. He makes a spiritual form of it so perfectly visible to your inward eye, that it seems as if you could almost hear it breathe! Deppe seems to have almost the same idea. . . . He played a few bars of a Sonata, and in his whole method of binding the notes together and managing the pedal I recognized Liszt. The thing floated! Unless Deppe wishes the chord to be very brilliant, he takes the pedal *after* the chord instead of simultaneously with it. This gives a very ideal sound."

The soft pedal is considered rather unnecessary by Ehrenfechter. He holds that a player should be capable of producing by his touch all the needed gradations of softness. According to him, "To the true artist of refined taste, the effect of the mutilated tone-quality produced cannot be otherwise than painful. True, in some exceptional cases composers have marked *una corda;* if the player uses it in such instances, he has then the excuse that he does not do so on his own responsibility."

Good fingering in piano playing is of the utmost importance. *Legato* work cannot be well done without it, and it is a great aid in training the hand and bringing about a good style of performance. This matter must be taken up in the early stages of study—one of the many reasons why it is advisable to have a good teacher even for beginners. A good fingering is one that is easy and does not interfere with expression. Many cases for special procedure will occur in actual study, but the following few rules will almost always prove useful:

1. Any passage that can be conveniently played without altering the position of the hand should be fingered on that basis.

2. When change of position is necessary, the fingering should be such as to cause the fewest possible changes.

3. Use the nearest finger to a key, unless there is some definite reason for doing otherwise.

In running passages the fingering for diatonic and chromatic scales and broken chords will generally suggest the proper fingering for use. Sometimes, in rapid work, it is permissible to pass one finger over another.

The fourth may be passed over the fifth, or the middle finger over either of its neighbors, when this will give a better result than the more usual procedure.

For polyphonic music, a good command of fingering is especially necessary. The "Twenty-Four Preludes and Fugues" of Bach, as fingered by Tausig, are recommended to the student. Other works mentioned as giving good examples of fingering are Clementi's "Gradus," fingered by Tausig, the Études of Chopin, and the works of Liszt. For the earlier pieces, the works of Clementi, Dussek, Steibelt, Kuhlau, and others of the sort will give a sufficient repertoire; while for the advanced student the great classical and modern composers' works offer an almost unlimited field. But the student should not forget that progress depends more upon the technical exercises than upon the pieces learned.

According to Breithaupt (whose technique is described by himself in his "School" and in "The Musician," Vol. XVI, for 1911) Deppe was the first to make proper use of the upper arm and shoulder, but he "undid all the good by his unfortunate tension and stiffening of the joints (so-called fixation) and the turning in of the hands at a sharp angle." The weight idea was developed by Deppe's pupil Bandmann, with suggestions from Busoni, while Breithaupt himself was enlightened by the school and example of Carreño. The chief idea of the Breithaupt system is the avoidance of muscular tension as much as possible, and the playing by weight from the shoulder, elbow, wrist, or knuckle, as the case may be. Liszt's playing is cited as an example of the proper qualities, as follows:

1. Playing with complete relaxation of the muscles and joints.

2. Using to the fullest extent the massive weight of the whole arm and its parts, and playing from the shoulder.

3. Employing skilfully the various correct motions, such as the swing, the forearm roll, and the forearm extension.

4. Playing with loose "slung" fingers and easily dropping hand.

Opposed to the school of weight-playing is the school of finger-technique. But even the great players of the latter school make use of some of the motions advised in the former. Tone is always to be obtained by weight, combined with the fingers in the right way, and is not so well produced by fingers alone. Breithaupt enumerates the following "mechanical sources of tone-producing action."

1. The falling swing or "throw."
2. The balance of the mass.
3. The forearm roll and combined upper-arm roll.
4. The forearm extension and bending (erection of the hand and gliding function).
5. The *vibrato,* or vertical *tremolo* as distinguished from the roll or horizontal *tremolo.*
6. The loose throw of the long "swung" fingers.

In playing by weight with the whole arm or forearm, these swing down toward the keyboard, where they are stopped by the striking of the fingers. In this stopping, the knuckle joint takes whatever muscular effort is needed, the wrist being kept as loose as the playing will allow. When the note or notes have been struck, immediate relaxation should follow, the shoulder then taking the weight of the arm, and a loose wrist giving sufficient weight to keep the keys held down. The muscular tension is therefore only momentary, and should always be followed by the relaxation. With good players, this habit of relaxing becomes natural and unconscious. The same is true after the lighter tone given by the falling wrist.

No definite rule can be made for the position of the hand. With good instruction and faithful practice, each hand will find the positions in which it produces the best results with the least proportionate effort. The structure of the hand, the length of the fingers, and the width of the stretch, are all factors. In general, small and solid hands will take a high position with curved fingers, while long and narrow hands will adapt themselves to the flat position with extended fingers and low wrist. But in transmitting the weight of a swing, the knuckle should usually be well bent.

The movements of the hand may be a vertical swing, a partial rotation or roll, and a turning inward or outward when needed. The swing is used with single tones, ordinary chords, octaves, and so on. The rotary movement is applicable for trills, broken chords, and any progressions that need a side-to-side motion of the hand. The outward and inward turnings are more infrequent, being used at the ends of scales and passages or if the thumb must reach in to a black key.

The vertical swing from the wrist is more noticeable in slow *tempo* than in rapid work. As it grows less in the latter, it gradually becomes a delicate vibration, suitable and desirable for octave work. The wrist must always seem light and flexible. The forcible bending back of the hand and a stroke with muscular tension must be avoided. The forearm extension, or pushing the arm toward the hand so that the wrist is raised over the fingers, is also of use in octave playing.

The thumb and its extension in the hand must absolutely be kept relaxed at all times. The hand turns with the arm, and the fingers give way, releasing a tone to allow for underpassing or overpassing. The thumb must never be held stiffly underneath the palm, as that will contract the hand and limit freedom of movement. The thumb should turn with the arm, and at the proper time be loosely thrown under the hand to its key. It should not grasp the key spasmodically, but should drop on it naturally. This can be done without interfering greatly with the *legato.*

The rotary motion may become quite noticeable in finishing a scale or *arpeggio,* the hand coming off the keyboard with its palm visible.

When a scale does not end at its outer limit, but starts back toward the centre of the keyboard, the finishing roll is not very great, and is reversed at the turn with an easy swing that is made by the whole arm.

Finger movements are right if they combine with the natural swing of the relaxed arm, or if they are done with the most ease and the least effort. The usual idea of developing muscle-energy in the fingers is called false by Breithaupt. This is not saying that finger-dexterity is useless, but that it should be cultivated as a part of the arm-system. The finger movements are swinging movements from a loosely sustained arm and hand, and demand no great muscular exertion. The finger swings from the knuckle, and as it strikes the key down, the weight of the arm and hand is allowed to rest upon it for an instant. The usual relaxation and "discharge of weight from the key" must follow at once. The relaxation must be so complete that the fingers could be easily knocked off the keys, say by the other hand. In the finger-throw, it is a matter of personal choice whether the hand is held high, medium, or flat.

If the finger-swing is limited so that the weight of the finger alone brings its tip on the key, then a very light tone results, which is useful in rapid passages of soft character. In this lightest and most refined form of touch, each finger works by itself, and the relaxation should give an independence so perfect that each one can fall by itself, and not add to the weight of the others. When this result is attained, the way is clear to develop the greatest speed and dexterity. This light finger-action must be only momentary, and any little muscular impulse that is given to aid the drop must be followed by the usual instantaneous relaxation.

The old method of overexerting the finger muscles, it is claimed, stiffened the finger in the knuckle; overstrained the muscles by a too extreme lift; kept up the tension without relaxing after the stroke; and sometimes even called for an extra afterpressure. These points are all regarded as errors, since they tend to increase fatigue.

In the Breithaupt system, then, which is taught also by Steinhausen and others, there is no attempt to use absolute finger-power. The attack is produced largely or wholly by falling weight, even when fingers only are used. The question of when muscular tension shall be added (always with the weight of the loose arm back of it in greater or less degree) is one that depends on practical experience and the needs of musical expression. It is stated, however, that from 60 to 80 per cent. of finger-attack should be used with nothing more than the falling hand-weight. The *non-legato* is the usual style, with a large amount of *legato* roll, in which the fingers are lifted very slightly and with little muscular tension. The weight determines the effect. *Staccato,* too, is not to be played by a muscular raising of the finger after the stroke, but by lifting it off the key. It is claimed that playing as a whole will average 40 per cent. *non-legato* with hand-fall, 30 per cent. *legato* with arm-rolling, 10 per cent. *staccato* with vibrating hand, 10 per cent. octaves and repeated chords, and the remaining 10 per cent. with more or less active power in the finger-muscles.

Weight-playing is claimed to be correct, then, because it saves fatigue. It differs from the older school in the following points:

It develops the whole arm instead of merely the finger and hand.

Just as clock-hands are moved by a spring, so the finger action depends on the arm action.

The elbow is kept flexible instead of stiff.

The arm and shoulder also are kept flexible.

The fingers are thrown loosely instead of forced down stiffly.

All joints are kept relaxed as much as possible, instead of stiff.

The keys are pressed by a fall of weight instead of beaten down.

In general, weight is used instead of muscular tension.

The training is begun from the shoulder instead of the fingers.

The whole principle is summed up again by Breithaupt thus:

"We must let the playing members hang, let them 'go'; all the muscles must be loose. We balance the weight and preserve the relaxed condition in all motions and positions, excepting those where, for æsthetic reasons, the opposite condition, firmness, is especially required."

In looking over these methods, we find that there are three main ideas or systems. The principles given by Johnstone sum up a fairly widespread set of teaching methods. Leschetizky altered these by certain clever devices for the use of the fingers. Breithaupt, going beyond the Deppe method, opposes the great exertion of the finger-muscles, and substitutes playing largely or wholly by weight. Certainly there is choice enough here to satisfy any one, or to justify almost any teacher in his procedure. It is none too easy to decide which is correct, or to be sure that any single method is wholly correct and the others all wrong. Johnstone says of the relaxing system, and the gentle lifting up and down of the fingers, "This plan is no doubt exceedingly simple and exceedingly easy; but by its fruits it must be condemned. Is this not the very style and method of every unregenerate son of Adam when he comes to his first lesson with a bunch of feeble fingers all moving together if one is moved? . . . Simplicity is useless if it is ineffective. Whether are power, control, and independence to be gained by allowing our hand muscles to remain in their normal condition of weakness, flabbiness, and interdependence, and by feebly raising and dropping each finger; or by practising a strong, high uplift of each finger and a forcible down-

stroke; at the same time holding the other fingers motionless, so as to isolate each and detach it from the influence of the others as much as possible? The very statement of the conflicting views is a sufficient answer to the whole question." But apart from any unclearness in the involved interrogation, Johnstone speaks as if the Breithaupt school did not strive for independence of fingers, which it certainly mentions as necessary.

If we are to judge them by their fruits, then nearly all methods have produced great pianists. That, however, is not entirely the point. The real issue is whether any one pianist would achieve most by one or another method. This cannot be answered by experiment, as one man can learn but one method at a time; and it is hardly possible to find students so equal in ability that one of such a group could be started in each method, for purposes of comparison. A better idea of the relative merits may be obtained by taking a number of single points in them for discussion or contrast.

The first point is the very important question of whether muscle-playing or weight-playing is correct. The latter is undoubtedly used, in part at least, by every great artist, and often with a low wrist. It is possible, however, for the pianist to get his education in the muscle-method, and then perform by the weight-method. The tremendous tone of a Paderewski will show that this is probably the case with him; for he was a Leschetizky pupil, and must have developed his fingers and their muscles in his course of study.

The question then arises, would muscular finger-training interfere in any way with later weight-playing? The answer would seem to be a decided negative. However strong the hand and fingers may become, there should never be any difficulty in relaxing them. However firmly the arm, shoulder, and elbow may be held, there is never any trouble about making their muscular exertion cease. The ease of relaxation is so great that long habits of firmness will not prevent the utmost laxity of muscles whenever it is desired. It would seem, then, that the acquiring of finger dexterity and control could be done by the Leschetizky method, even if such control were used afterward in the weight system. The Breithaupt method may be the one that Liszt and other great pianists used in playing, but it is a fair question whether they did not arrive at this method through the muscular practice of finger exercises in their earlier days. In other words, while the Breithaupt method is proper and excellent in performance, it is possible that the student who starts in it and keeps to it wholly may not do quite as well as the student of another method, who acquired finger strength by definite training for it before changing to the weight-method in later times. A few more years should answer this, and give the pupils of the new system a chance to develop their powers and show results. Meanwhile it is certain that the Breithaupt method does give strength to the fingers through the exercise they get in holding up the arm-weight before relaxation. It is also true of gymnastics in general that fairly light, regular exercise gives better results than violent straining. For real development, one does not have to exert himself to his utmost, until he drops from fatigue. This would show that extreme stretches and finger uplifts of the type advocated by Johnstone should not be encouraged.

The question of the prepared touch taught by Leschetizky is another point that will bear examining. Its effect on quality of tone is not an essential advantage, for the other methods train the students to a thorough control of dynamics. It is undoubtedly more useful as an aid to accuracy. The pianist who uses it is all the time making a conscious effort to place his fingers over the right notes, even while he is playing others that may be noticeably earlier in time. Yet it might cause awkwardness if carried to extremes, and should never be used in a passage that can be more easily played without it.

Scale practice is always an important part of the student's technical work. Leschetizky uses the prepared touch in this; but if the object of that touch is accuracy, then it is hardly so entirely necessary here. As far as accuracy is concerned, the notes of a scale come in an ordered succession that presents no difficulties to the mind of the player. Deppe's idea that the bunched hand should move along gradually and thus substitute a sidewise motion for underpassing is not very practical, and makes the smooth joining of the scale-parts rather uncertain, at least for the beginner. Breithaupt's throwing-under of the thumb is more feasible, but even so the thumb works better when the throw is aided by some muscular tension. The happy medium would seem to be a muscular underpassing of the thumb that falls just short of preparing it on its note while the third or fourth finger is holding the preceding note. This makes the thumb reach its position on time with less effort than if it is prepared after underpassing, and with about the same accuracy. But even if much preparing seems not fully necessary in scale work, it certainly does no harm; and it helps in the shifting along of the hand after the thumb plays its note, though here the preparation of the second finger alone would seem sufficient to guide the hand.

In large chords, the weight method would seem to have a decided advantage, even at the start.

The Leschetizky method is world-famous to-day, and has produced many pianists of the first rank. By this test it would seem to be good. But since it is so easy to adopt some of the Breithaupt procedure after learning the Leschetizky method, and since so many great pianists seem to do this, it is possible that the next great school will be a fusion of these two methods in teaching, keeping most of Leschetizky's ideas and adding enough of Breithaupt's to let the student who has mastered the former adopt the latter consciously instead of unconsciously. Certainly it would seem that it is better to have strong fingers, even if their full strength is not exerted in perform-

ances. As for the Breithaupt method, it stands to reason that if a single note is made to demand a smaller effort, more notes can be played with the same exertion previously used, and at a greater speed.

The teaching of interpretation is a more elastic matter, and one in which the different methods are practically in agreement. For purposes of reference, Johnstone enumerates the following works, among others.

Kullak, "Æsthetics of Pianoforte Playing."
Taylor, "Technique and Expression."
Kullak, "Beethoven's Piano Playing."
Marx, "Beethoven's Pianoforte Works."
Reinecke, "Letters on Beethoven's Sonatas."
Goodrich, "Theory of Interpretation."
Riemann, "Catechism of Pianoforte Playing."
Christiani, "Pianoforte Æsthetics."
Dannreuther, "Musical Ornamentation."
Weitzmann, "History of Pianoforte Playing."
Parry, "The Art of Music."
Hanslick, "The Beautiful in Music."
Johnstone, "Touch, Phrasing, and Interpretation."
Johnstone, "Phrasing in Piano-Playing, with Examples."
Johnstone, "The Art of Teaching Pianoforte Playing."

With these and other works on the subject, it is well covered. But the best guide is, of course, a good teacher. Failing that, those students who are forced to work by themselves after a limited amount of instruction will do well to hear great artists whenever possible, and notice carefully their phrasing, shading, and so on.

Some rules for melody-playing will be found in the translation of the Leschetizky method given in this volume, as well as a section on dynamics and shading. These condensed bits of advice will form a valuable guide for the beginner. There are also a number of suggestions which good taste can offer. In playing any piece, very few passages are to be taken at an absolute dead level of uniform force. There should always be little *nuances* of power, the amount and prominence of which will depend on the character of the piece. Notes within a measure are not always meant to be arbitrarily exact, and some of the time may often be given to certain notes at the expense of others. This does not usually extend beyond a single bar, but it may even do that in expressive short phrases. Such *tempo rubato* is most in place in works of strong emotional expression, such as those of Chopin. Phrasing depends largely on form, and the article on form in this volume will give the student a systematic grasp of the subject that is better than any "rule-of-thumb" procedure. For the smaller divisions in phrasing, which do not depend so definitely on musical form, there is still some guidance to be found in the length and structure of theme, antecedent, consequent, and other divisions; while if this is not apparent, common sense and good musical taste must come to the rescue. In polyphonic music, a unified *legato* and a melodic style for each part is desirable, with less abrupt transitions in shading, but some accent at the beginning and ending of the figures, to show their presence and limits to the listener.

For all these points, however, technical perfection is a necessity. The performer will be able to devote his whole attention to the phrasing, shading, and interpretation only when the technical difficulties of a piece are so fully mastered that they need little or no conscious mental attention. Then, and then only, will he be able to reach the highest flights of art, and show the best that is in him.

It seems wise to include here certain tables for practice given by Johnstone, and a graded list of studies, which will be found of value by teachers as well as students.

LISTS OF GRADED STUDIES.

Grade I.

Very Easy Studies for Elementary Pupils.

Berens, Opp. 70, 61, 73, 79.
Czerny, Opp. 353, 684, 139, 453.
Le Couppy, Op. 17.
Köhler, Opp. 151, 190, 205.
Wohlfahrt, Op. 61.
Duvernoy, Opp. 176, 110.
Döring, Opp. 38, 86.
Lemoine, Op. 37.
Loeschhorn, Opp. 159, 192.

Grade II.

Easy Studies for Young Pupils.

Czerny, Op. 139.
Kirchner, Op. 71.
Köhler, Opp. 182, 216, 234.
Duvernoy, Op. 176.
Bergmüller, Op. 100.
Löschhorn, Opp. 65, 190, 193.
Germer, 100 Elementary Studies (Bosworth).
Gurlitt, Opp. 50, 51, 52, 53.
Kunz, Op. 14.
Döring, Op. 8.
Bertini, Op. 100.
Berens, Op. 73.
Le Couppey, Op. 79.
Bach, Small Preludes.

Grade III.

Moderately Difficult Studies for Junior and Intermediate Pupils.

Bertini, Opp. 29 and 32.
Heller, Opp. 47, 45, 46.
Krause, Opp. 2, 9.
Hiller, Op. 46.
Löschhorn, Op. 66.
Berens, Op. 73.
Concone, Opp. 44, 24, 25, 30, 31.
Bach, Two-Part Inventions.
Bach, Suites.
Wolff, Opp. 261, 19.

Cramer's Studies, Ed. by Coccius, Bülow, Tausig, Ruthardt, or Dr. Weekes.

Grade IV.

Studies for Senior Pupils.

Clementi, Gradus.
Czerny, Opp. 355, 740, 818, 553, 834.
Mäyer, Opp. 200, 119, 168, 305.
Löschhorn, Opp. 67, 136.
Heller, Op. 16.
Moscheles, Opp. 70 and 95.
Berens, Opp. 61, 64.
Berger, Opp. 12, 22.
Döring, Op. 8.
Köhler, Opp. 128, 138, 112.
Kessler, Op. 20.
Jensen, Opp. 32, 33.

Grade V.

Studies for Advanced Students.

Alkan, Opp. 38, 39.
Köhler, Op. 120.
Nicodè, Op. 21.
Chopin, Opp. 10, 25.
Schumann, Opp. 3, 7, 10, 13.
MacDowell, Op. 46.
Brahms, 51 Technical Exercises.
Liszt, Concert Studies and Paganini Studies.
Bülow, Major, Minor and Chromatic Studies.
Rosenthal and Schytte, Pianoforte Virtuosity.
Pauer, New Gradus ad Parnassum.
Henselt, Opp. 2, 5.
Czerny, Opp. 335, 365, 735.
Thalberg, Op. 26.
Ravina, Op. 14.
Saint-Saëns, Op. 52.
Tausig, 12 Concert Studies.
Rubinstein, Concert Studies.

OCTAVE STUDIES.

Gurlitt, Op. 100.
Bertini, Op. 84.
A. Schmidt, Op. 16, Nos. 13, 14.
Löw, Op. 281.
Alkan, Op. 35, Nos. 2, 3, 5, 6, 9, 12.
Clementi Gradus, Nos. 21, 65.
Henselt, Op. 5, Nos. 5, 8.
Brahms, Octave Study in A minor.
Liszt, Concert Studies, Nos. 1, 7, 11 (Breitkopf & Härtel).
W. Coenen, 6 Octave Studies (Novello).
Löschhorn, Op. 177.
Czerny, Op. 553.
Thalberg, Op. 26, Nos. 3, 4, 6, 11.
Pacher, Op. 11.
Chopin, Op. 25, Nos. 9, 10.
Kullak, Octave School, 3 books.

Johnstone, Royal Method for Octave and Wrist Technique.

TIME TABLES FOR PRACTICE.

FRANKLIN TAYLOR.

An Hour and a Half.

Finger exercises, scales, etc	25
Study	15
Old study already learnt	10
Sonata or other piece	30
Playing over piece already learnt, or sight-reading	10
Total	90

Four Hours: Morning Two Hours.

Technical work	30
Study	30
Two old studies	20
Sonata or concerto	40
Total	120

Afternoon.

Finger exercises	15
Study	15
Smaller piece (Variation or Caprice)	30
Sonata, or revising a piece already learnt	30
Sight-reading, or playing from memory	30
Total	120

FELIX LE COUPPEY.

Two Hours Daily in Two Divisions: First Division.

Exercises	30
Study	30

Second Division.

Scales	15
Piece	45

Three Hours Daily in Three Divisions: First Division.

Exercises	30
Study	30

Second Division.

Scales	15
Piece	45

Third Division.

Scales and exercises	15
Reading easy music	15
As the teacher directs	30

Four Hours in Three Divisions: First Division.

Exercises	30
Studies	45

Second Division.

Scales	30
Piece	60

Third Division.

Re-learning old pieces	45
Reading	30

Five Hours in Four Divisions: First Division.

Exercises	30
Study	60

Second Division.

Scales and Exercises	30
Pieces	60

Third Division.

Re-learning old piece	30
Reading	30

Fourth Division.

As the teacher directs	60

PAUER.

One Hour.

Technical exercises, scales	10
Study	15
Classical piece	25
A lighter piece	10
Total	60

Four Hours: Morning.

Technical exercises, scales	30
Studies	30
Sonata or concerto	40
Lighter piece	20
Total	120

Afternoon.

Technical exercises	20
Studies	20
Sonata or concerto	30
Repetition of former pieces	20
Memorizing or reading	30
Total	120

THE COTTA PIANOFORTE SCHOOL.

Two Hours.

Technical exercises	30
New pieces	60
Revision	30
Total	120

Five Hours for Morning and Afternoon.

Technical exercises	60
Études	90
New pieces	90
Revision and reading	60
Total	300

GORDON SAUNDERS.

One Hour.

Technical exercises	10
Scales	10
Study	15
Piece	20
Old piece	5
Total	60

One Hour and a Half.

Technical exercises	10
Scales	10
Study	15
Piece	25
Old piece or study	10
Memorizing	10
Reading	10
Total	90

SPECIMEN TIME-TABLES GRADED

J. ALFRED JOHNSTONE.

NUMBER OF MINUTES DAILY

SUBJECT.	GRADE I.			GRADE II.			GRADE III.				GRADE IV.				GRADE V.			
1. Two-finger Exercises:																		
Separate hands	2½	2½	3	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	5	5	5
2. Five-finger Exercises:																		
Each hand	4	5	3	4	5	5	2½	2½	2½	2½	2½	2½	2½	2½	..	5	5	5
Both hands	..	..	2	2	..	2	..	..	..	..	..	..	..	..	..	..	..	..
3. Scales:																		
Each hand	4	5	3	2	3	5	2½	2½	2½	2½	2½	2½	2½	2½	..	2½	2½	2½
Both hands	..	..	2	6	3	5	5	5	5	5	5	5	5	5	5	5	5	5
4. Broken Chords:																		
Each hand	2½	2½	2½	2½	2	2½	2½	2½	2½	2½	2½	2½	..	..	..	..	..	..
Both hands	..	..	..	..	2	3	5	5	5	5	5	5	..	..	..	..	..	..
5. Arpeggios:																		
Each hand	..	..	4	5	5	5	2½	2½	2½	2½	2½	2½	5	5	5	5	5	5
Both hands	..	..	..	..	5	5	5	5	5	5	5	5	10	10	5	5	5	5
6. Octaves, etc.:																		
Each hand	..	..	..	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½
Both hands	..	..	..	..	..	5	..	5	5	5	5	5	5	5	..	5	5	5
7. School of Daily Technical Studies	..	..	..	..	..	..	..	..	..	..	..	20	20	25	30	30	35	35
8. School of Octaves	..	..	..	..	..	..	..	..	5	5	..	10	10	10	15	15	20	20
9. General Studies:																		
1st	10	10	10	5	10	10	10	..	15	15	15	15	15	20	..	..	..	25
2nd	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
10. Classical Pieces:																		
1st	15	25	15	20	20	25	20	30	30	30	30	30	30	30	30	30	40	40
2nd	..	..	20	..	10	15	..	15	20	20	..	..	10	20	30	30	40	40
11. Invention or Fugue	..	..	..	..	..	..	10	15	10	15	10	10	10	15	..	..	20	20
12. Lighter Pieces	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	20
13. Revision of Studies	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
14. Revision of Pieces	5	10	6	5	5	5	5	5	5	10	5	5	10	10	10	15	15	15
15. Reading	4	15	20	15	15	20	20	20	25	30	20	20	30	30	20	25	25	30
16. Memorizing	..	..	4	..	5	5	5	5	10	10	5	5	10	10	5	10	10	10
17. Transposition	..	..	..	..	..	..	..	..	..	..	5	5	5	5	..	10	10	10
18. Accompanying	..	..	..	..	..	..	..	..	..	5	..	..	5	10	..	10	10	10
19. Duet-Playing	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	20
20. Elements of Music	..	..	5	..	5	5	..	..	..	..	..	..	..	..	..	..	..	..
21. Harmony	..	..	..	..	..	..	5	5	5	5	5	5	5	5	5	5	5	5
22. Form	..	..	..	..	..	..	..	..	..	..	5	5	5	5	5	5	5	5
Total minutes	60	90	120	90	120	150	120	150	180	210	150	180	210	240	180	240	300	360
Total hours	1	1½	2	1½	2	2½	2	2½	3	3½	2½	3	3½	4	3	4	5	6

SPECIAL POINTS OF PIANO TECHNICS

DEBATABLE POINTS IN PIANO TECHNICS

FIVE SYMPOSIUMS, ARRANGED BY

BERNARD BOEKELMAN

THE last twenty years have seen enormous changes in the theory and practice of piano-teaching in Europe. It is not long since the technic of piano-playing was virtually restricted to velocity and to volume of tone. The orchestral piano and the orchestral pianist of to-day were yet to be evolved. We can trace the development of our modern tone effects and feats of bravura, by an orderly process of growth, from Hummel's famous summing up of piano practice—"Firstly, the scales; secondly, the scales; thirdly, the scales"—to the last transcendental technic of Brahms's Studies. This growth has been made in many lands and through the training and example of many musicians, each of whom has left the impress of his own art and personality on the music of his own neighborhood and pupilage.

It has been the aim of this work to bring to a focus the opinions, theories, and practice of the great representative teachers of Europe. To accomplish this, Mr. Bernard Boekelman undertook a journey in which he called personally on the men and women who are training the concert artists and successful teachers of to-day. With them he discussed the vital questions of musical pedagogy. The results, which cover the entire ground of European teaching, are set forth in these volumes. Except when otherwise stated, the opinions advanced by the various eminent authorities indicated have been contributed in a series of answers signed by the writers to questions which were propounded in writing. In exceptional cases representative pupils have given a résumé of the instruction personally received from the professors quoted. Where the variety of opinion warranted it, the replies have been thrown into a symposium,—in which case the points necessary to complete the discussion have been supplied by the associate editors. The great variety of theory and practice thus developed, by men all of whom have become distinguished in their profession, cannot fail to be a stimulus to all students and teachers, both in private study and in original research.

THE PROPER POSITION OF THE HAND

(A SYMPOSIUM)

This question was discussed by M. E. M. Delaborde, professor at the Paris Conservatoire; M. Isidore Philipp, pupil of Geo. Matthias (who was a pupil of Kalkbrenner and of Chopin), first prize at the Conservatoire and author of several admirable works of technic; M. Raoul Pugno, well-known in America since his late tournée here; Antoine Marmontel (son of Anton François Marmontel), a very distinguished Parisian teacher; M. Henri Falcke; M. Georges Falkenberg (also a pupil of Matthias), author of various valuable works on technic, including an exhaustive work on the pedal; and Mlle. Frida Eissler, the Paris representative of Leschetitzky, all of Paris; Fraulein Dagmar Walle Hansen, also a pupil of Leschetitzky; Heinrich Schwartz, Royal Professor at the Royal Academy of Music of Munich; Prof. Dr. Ernest Jedlitzka of Berlin; Adolf Ruthardt, professor at the Conservatory at Leipsic; Herrmann Scholtz, Kammer Virtuoso to the Dresden Court; Hans Schmitt, Professor of Pedagogics at the Vienna Conservatory; Heinrich Germer, of Dresden, author of Germer's Technic. The teaching of the late Theodor Kullak, which covers so large a part of the best instruction in Germany, is derived from personal instruction received by Mr. Boekelman himself.

BOEKELMAN: *What, gentlemen, do you consider to be the natural position of the hand in piano playing?*

JEDLITZKA: The least forced.

FALCKE: There is only one natural position of the hand; the fingers should be curved and the arm perfectly supple—free from constriction.

PUGNO: I wish the hand to be held on a plane nearly level with the fore-arm.

FALKENBERG: I hold the fore-arm, wrist and hand in a straight line as far as the fingers.

PHILIPP: The position should be natural. In assuming it let the hand rest entirely on the thumb,—the fingers curved, not too much outward, nor inward. It is necessary from the beginning to play on the fleshy part of the finger.

BOEKELMAN: That was Theodor Kullak's plan. He went so far as to use the entire nail-joint as the point of attack, and bent this joint completely backward.

GERMER: The action of the nerves is greatest in the finger tip. It is by means of this point that the finger must accomplish its firm, nervous attack on the key.

DELABORDE: On account of the shortness of the thumb the hands should turn out a little (toward the ends of the keyboard).

MARMONTEL: There are several points necessary for a good position of the hand. The body, the arm and wrist concur in producing it. The pupil should place himself in the middle of the keyboard; he should be seated so high that the arm extending itself above the keys shows an inclination from a point somewhat higher than the keyboard, the fore-arm slightly extended. The wrist should not break the right line of the arm either by elevation or depression. The hands should be a little inclined outward and should show a rounded form. The thumb agrees with this position by folding a little inward. When the first phalange raises itself to make the key speak, the other two phalanges should preserve the rounded form of the finger and attack the key with the fleshy extremity of the finger, not on the nail.

BOEKELMAN: So far all replies fit almost harmoniously; but this pointing of the fingers outward in the model position of the hand seems to be an inheritance from Chopin's technic; it is certainly not identical with German practice. The model position when I studied with Plaidy was middle finger in a straight line with the elbow; not only in stationary figures but also in scales the wrist-joints remained immovable. With Kullak, Liszt, and others of the progressive school, the mobility of the wrist became a recognized factor in execution. In the Stuttgart method

the hands were brought inward by the passage of the thumb and restored to position for the stroke of the index finger.

HANSEN: In my opinion the position of the hand in C major may be considered normal; thumb and little finger on the edge of their keys, the three other fingers posed in an even line in the middle of their keys; thumb, wrist and elbow in about a straight line; knuckles raised as if covering an apple.

SCHOLTZ: I consider that from the wrist to the end of the first finger-joint the hand should form a straight line; the wrist a little higher than the knuckle-joint. The latter must form a horizontal line. From the first finger-joint the finger sinks in such a way that the nail-joint stands almost vertically upon the key. Therefore the knuckle-joint is not bent.

GERMER: Let the seat be so far from the keyboard that the finger tips can comfortably reach its limits when the arms are stretched out. The proper height of the seat depends on the length of the upper arm. The arm should hang freely near the body, yet without touching its sides. If now the fingers be placed on the keyboard (but not pressing it) the finger tips should lie in a horizontal line with the point of the elbow. A higher seat will be required for a long upper arm than for a short one. The nail-joints stand perpendicularly on their keys.

HANS SCHMITT: Natural is that position of the hand which best corresponds to the horizontal construction of the keyboard. In order that a bold ride may be successful, horse and rider must form one body. One must therefore practise the flat position of the back of the hand till it becomes natural; but every movement, every quality of tone, every position of the keys — in short every inter-relation which occurs between hand and key mechanism requires, in an artistic rendering, its own position and play of joints according to circumstances. Just as rich as are an artist's resources of tone, so rich is their variety of execution. Uniformity of execution causes monotony of result. As one calls into the forest so answers the echo. Furthermore, the position of the fingers depends in the first place upon the grouping of keys that are to be played. There must always be a close connection between the fingers and keys. The hand and fingers must always be twisted and turned so that the fingers of themselves fall (perpendicularly) upon the keys.

BOEKELMAN: *In playing ought the knuckles to be above, below, or in a straight line with the upper finger joints?*

PHILIPP: In a straight line with the fingers. It is the only way to play naturally.

GERMER: The upper phalange joints by which the fingers are attached to the middle hand (metacarpus) should neither be pressed in nor protruded like a hump. They should lie invisible in the back of the hand which is held horizontally.

SCHWARTZ, MARMONTEL, RUTHARDT, JEDLITZKA, FALCKE: Yes; in a straight line.

FALKENBERG: No; above.

BOEKELMAN: The old Stuttgart school depressed the knuckle-joints below the level of the wrist, and raised the fingers which were much curved.

DELABORDE: The hand should be extended (laterally); the knuckles above the fingers, but very little.

PUGNO: I prefer the knuckles almost always in a straight line in playing single notes: but in sixths and octaves I prefer the hand somewhat below the keyboard; it gives relief to the wrist.

F. M. S.: The late Oskar Raif in Berlin taught his pupils to play with the wrist below the level of the keyboard. He said it was unnecessary to force the fingers to rise in the knuckle joints, and that lowering the wrist brought about the desired height of itself. Paderewski often plays legato passages with a dropped wrist.

HANS SCHMITT: One must be guided by the tone volume, velocity, and the position of the keys.

EISSLER: The wrist is frequently raised or lowered for some specific purpose.

F. M. S.: The late S. B. Mills, who was a pupil of Plaidy, used to teach his pupils to hold their curved fingers raised in the air ready for a stroke. This was the Leipsic method. I understand that the best teachers of Leipsic make a point of it still.

GERMER: In the first moment of stroke the finger concerned springs upward swiftly as an arrow and in a curved form; the nail-joint strikes the key perpendicularly.

SCHMITT: The fingers which are not in use should not cling to the keys as if cramped;

but should be suspended free in the air. I have a particular apparatus for teaching this attitude. The fingers should not hook in, neither should they bend back at the nail-joint, in rapid playing. Either of these positions involves a sensible loss of time.

F. M. S.: If the fingers are curved so as to fall in the same line on the keys, the ring finger will give a weak tone and the middle finger a tone of harsh quality. To produce an even tone the middle finger must be less and the ring finger more curved than the index.

BOEKELMAN: I observe in your examples, gentlemen, that several of the positions cited, like the typical position in Knorr's old method, bring the elbow close to the side in taking the normal position of the hand. The outward pointing of the fingers in the French school facilitates this; whereas, particularly when the back of the hand is kept horizontal so that the side of the hand nearest to little finger does not droop, the elbow in the modern German school is much freer.

GERMER: For the black keys the hand is raised as much as these keys are higher than the white.

DELABORDE: The black keys should be struck nearer the edge than the white because the lever is shorter.

RUTHARDT: The hand advances almost imperceptibly toward the black keys.

PUGNO: I hold that the hand in position is not subjected to changes from the irregularities of black and white keys; it can attack both while preserving its equality.

FALKENBERG: It is useful not to put aside the question of black and white keys but to practise finger exercises transposed with the same fingering into several keys, and sometimes to play all the notes of the exercise with the same finger.

BOEKELMAN: *What method do you prefer to study the proper position of the hand and fingers?*

EISSLER: Finger exercises done slowly.

DELABORDE: The Gradus of Clementi, all three books all one's life.

FALKENBERG: The method which my old teacher Matthias, pupil of Kalkbrenner, and later of Chopin, transmitted to me verbally.

RUTHARDT: Germer's Technics.

MARMONTEL: The elementary and progressive school of my father.

SCHWARTZ: Czerny and Clementi.

GERMER: My own (Op. 32).

SCHOLTZ: Hans von Bülow's.

SCHMITT: My brochure, "The Art of Touch;" gives the necessary information in full.

BY PERMISSION OF BRAUN, CLEMENT & CO., NEW YORK.

MUSIC AND THE DANCE. BY CHAPLIN.

GLUCK.

From an old print.

THE TECHNICAL MASTERY OF THE SCALE

(A SYMPOSIUM)

Messrs. Hans Schmitt, Philipp, Delaborde, Schwartz, Pugno, Marmontel, Ruthardt, Germer, Scholtz, Falcke, Jedlitzka, Frau Varelli Stepanoff, for years the most important of Leschetitzky's professors, and Misses Eissler and Hansen present.

BOEKELMAN: *What is your rule for passing the thumb in the scale?*

MARMONTEL: The preparation of the thumb takes place at the moment of passing.

PHILIPP: The hand should be quiet and the thumb folded as much as possible.

RUTHARDT: The side of the nail joint of the thumb should be poised above the key which it is to strike — which presupposes a long study of the position of the thumb beneath the hand.

STEPANOFF: The knuckle joints should be higher than those of the fingers and very often than those of the wrist. There is no one normal position of the hand for every variety of technic. The only invariable rule to be observed is to keep the knuckles so raised that hand and fingers make an easy, natural and graceful curve. The knuckles should never be allowed to sink below the level of the fingers.

BOEKELMAN: *Ought the thumb to seek its*

position immediately, or should it pass beneath the last finger just before it is used?

DELABORDE: It should pass beneath the nearest.

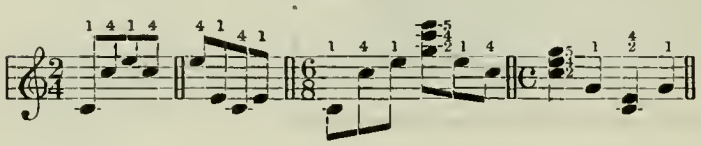
PHILIPP: It should wait for the last finger.

SCHWARTZ: I pass it beneath the index finger.

PUGNO: I think it should always be beneath the finger which plays. Thus it is ready for the connection.

EISSLER: According to my system the thumb passes to its place immediately after playing the second finger (index).

SCHMITT: I believe that the moment the second finger touches its key, the thumb must snap in—that is, pass quickly—to save it the work of passing just as it is needed for the stroke. The thumb cannot get through this double work in time. These exercises are very good for passing under and over. When the second finger strikes, the thumb should snap in a little and follow beneath the other fingers correspondingly.



SCHOLTZ: Yes; the thumb should be held above its key even before it is needed. It moves onward with each finger, however.

STEPANOFF: As a general rule the thumb should be raised very little above the keys;—in distinction from the fingers, which should be raised quite high. In scales the thumb all but rubs the keys over which it passes. The thumb follows the notes played by the other fingers. Its movement is not brusque or hasty.

BOEKELMAN: *Is there a different system of passing the thumb beneath the fingers from that of passing the fingers over the thumb? Does the position change, and in what manner?*

JEDLITZKA: The passing of the thumb under the hand should be natural, with a positive avoidance of jerky motion.

PUGNO: I am very careful that the passage of the thumb in the scale does not involve any irregularity of the rhythm or tone. Exercises which cause the thumb to pass from do to sol, while holding down the three first fingers, seem to me excellent. The hand should be motionless when the thumb passes; but there is a little displacement when the fingers pass over the thumb. The hand should be as much as possible *plaqué*, the wrist immovable.

DELABORDE: There should be as little torsion as possible. I do not allow the hand to turn outward when passing the fingers over the thumb, or vice versa.

SCHOLTZ: The position of the hand should be oblique in the beginning.

GERMER: In my opinion it is necessary to turn the metacarpus together with the first finger-joints a little outward so that the side of the hand next the thumb contains an obtuse angle; to hold the knuckle-joints somewhat higher so that the thumb may gain room for movement under them so as to effect its stroke by falling upon the key from a raised position; to place the elbow and fore-arm somewhat higher and more apart from the body so as to render jerky motions of the elbow impossible. In scales with many black keys the vertical position of the nail-joint will hardly be practicable. The loss must be made good by greater elevation, or, as the case may be, depression. When scales are practised *forte* the second finger should be extended but little.

MARMONTEL: To pass the thumb well it is necessary to guide it under the inner side of the fingers and to make it work freely and without contortion. The reverse movement which passes the fingers over the thumb, which becomes the point of support, completes the gymnastics necessary to the study of the scales — the true keystone to the study of mechanism.

BOEKELMAN: It is clear that Mr. Marmontel finds the hinge, upon which his hand swings, in the thumb-joint nearest the wrist.

MARMONTEL: Yes; in descending it is necessary to lead the hand over the thumb, which serves as the point of support. The position of the hand does not change. It should remain as I explained before (fingers pointed outward).

STEPANOFF: To facilitate the passage of the thumb in the ascending scale I reverse (rotate) the hand slightly toward the little finger so that the back of the hand is not level but is lower at the little finger. To facilitate the passage of the third and fourth fingers over the thumb in descending I reverse (rotate) the hand slightly toward the thumb; in arpeggios this movement is accentuated.

HANSEN: I raise the wrist a little.

THE MUSICIAN, BY ALBERT MOORE.

From a photograph by Hollyer, reproduced by permission.

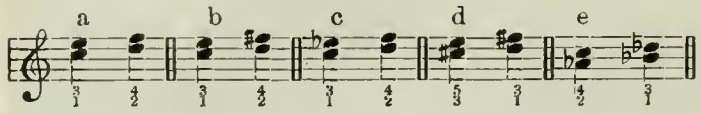
BOEKELMAN: This might be called the eclectic practice. But Germany will hardly subscribe to the rotation or even the outward pointing of the fingers.

RUTHARDT: As far as I understand the question [the passing of the thumb], there is small diversity among good teachers. The important thing is that in passing under jerky motions of the arm should be avoided. The pliantness of the finger-joints with but slight yielding of the hand constitutes the important condition.

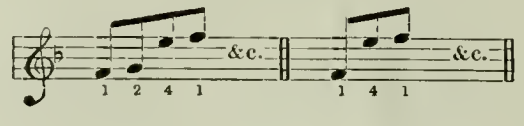
FALCKE: The displacement of the hand in managing the thumb would depend on the length of the thumb and the degree of development of the hand. The most important thing is suppleness in the lateral movement of the wrist.

F. M. S.: Lateral movement of the wrist may be interpreted in two ways: the wrist may wag the hand (the back of which is kept horizontal) back and forth as taught in Stuttgart, or the motion may conform to the earlier practice of Plaidy, in which the hand a little bent toward the thumb (the little finger side of the hand also held a little high) was maintained in that position by the lateral progression of the fore-arm, which carried the fingers above the keys by a uniform motion exactly proportioned to the velocity of the tempo. Mr. Marmontel's principle of the pivotal thumb combined with horizontal fore-arm motion is equally applicable to either method of hand position combined with an immobile wrist; but it is certain that unless the fore-arm carries the finger onward so that it falls perpendicularly upon its key, the hand itself will be obliged to point up and down the keyboard alternately (on the Stuttgart plan) if the ring finger (or middle finger) is to strike on one side of the thumb and the index on the other. There is no other alternative.

BOEKELMAN: "Lebert and Stark's Piano School" declares that all the fingers must be held constantly a good inch above the keys. But since the black keys are just as important as the white, it follows that when in double notes one of the keys is black, the finger that plays it must be raised above that

which plays the white one just as much as the black keys stand higher than the white ones on the keyboard (an inch). This simple remedy obviates the immense difficulties of passages in double notes. Examine the following passage, for example:

At *a* both the fingers used fall perpendicularly upon their keys from the same height; at *b* the fourth finger must be poised as much higher than the second as f sharp stands above the d struck simultaneously; at *c* the third finger must be proportionately elevated for the attack. The passing over of the finger at *d* and *e* does not obviate the same necessity. The treatment of the thumb, which constitutes the second difficulty of scale playing, centers mainly in the correct attack and recovery of this member. The third and most important difficulty arises from the three distinct and independent motions of the wrist, all of which are employed:—the elevation and depression of the fore-arm at the wrist; the horizontal motion of the wrist right and left, and the rotary motion effected by the rotation of the ulna on the radius.

GERMER: The legato is even more difficult to maintain in playing grand arpeggios; here the elbow should be withdrawn a little from the body, and held somewhat higher than in ordinary playing. The thumb follows the other playing fingers with its tip, the finger that has preceded the passing under of the thumb (the third or fourth) stretches itself while holding its key and at the same time inclines a little outward, thus coming to be almost at a right angle with the key. The wrist and metacarpus meantime are supple and pliant. The fingers stretch toward their keys in passing over.

BOEKELMAN: If the finger is obliged to stretch by the onward progress of the wrist, it certainly, according to Mr. Germer's system, straightens itself proportionately to the length of the interval covered and of the finger itself. Wherefore the hand must be crooked toward the thumb, not toward the little finger, otherwise the finger would fold under instead of stretching (as it actually does according to my system) in the contrary motion, in the direction of the thumb. The practice of the skeleton scales in "Taussig's Daily Exercises" brings about precisely these conditions.

F. M. S.: If the motion of the fore-arm onward is adequate to the tempo, and if the thumb-joint performs its office of hinge properly, it is not necessary to stretch out the fingers before the stroke.

SCHMITT: As an exception, where the speed requires it one may hold the elbow out without scruple, to make the passing over and under easier. Besides, with the quickest tempo it is foolish to try to make the connection with finger motion. In such cases it is accomplished by adroit onward motion swift as lightning — for example, in double thirds.

Be careful not to bend the finger too much in motions requiring velocity. Do not hoe under (hacken) in legato; this hinders the velocity because the striking finger must be freed from its overbent position before it can strike again. One can only play fast when the arm is quiet. This is very difficult for beginners, because their muscles are not independent enough to act individually, and as the finger consequently is not independent either, they help out with their arms. The independent perpendicular lifting of the thumb, which is built differently from the fingers, is most difficult of all. The hooking of a finger is more the fault of the arm than the finger; like every other pendel falling perpendicularly, it pulls on the finger so as either to hook it in or draw it straight. This is most to be avoided where the thumb follows a long finger.

GERMER: When passing the thumb under beyond the third finger in legato scales, the wrist must give way a little in the direction of the passing under, and still more when it is passed beyond the fourth or fifth finger. A perfect binding of the tones can be made only in this way. In staccato playing the fingers and hand are freer and this is less required.

BOEKELMAN: *We have developed three distinct methods, all practised successfully by*

concert artists: the French, in which the hand points toward the little finger; the German, in which it points toward the thumb; and the method of Leschetitzky, in which it rotates slightly on its axis. Which are the most difficult scales?

SCHMITT: All kinds of double thirds.

SCHOLTZ: C major and those scales which have the fewest black keys. The passing under of the thumb is more difficult after a white key than after a black one.

JEDLITZKA: For the left hand, D major and F minor; for the right hand, C major.

FALCKE: C major is the most difficult for equality.

PUGNO: C, B flat, F sharp, F natural, and the minor scales except B minor.

EISSLER: G, D, B major, and almost all the harmonic minors

RUTHARDT: C major and the harmonic minors.

SCHWARTZ: C major and especially scales with few black keys.

GERMER: Those where the passing of the thumb follows after a fourth finger and in which the note to be taken by the thumb is separated by three half-steps from the finger which is holding the black key. For example, the scale of F major in the right hand and of B major in the left, played strictly legato.

THE QUARTET, BY ALBERT MOORE.

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THE TRAINING OF THE THUMB AND OF THE FOURTH AND FIFTH FINGERS

(A SYMPOSIUM)

Present Messrs. Falcke, Schwartz, Ruthardt, Delaborde, Marmontel, Schmitt, Scholtz, Jedlitzka, Philipp, Pugno and Germer, and Frau Stepanoff.

BOEKELMAN: *Have you, gentlemen, a special exercise for the thumb?*

FALCKE: Many passages where the thumb goes under the fingers combined with a lateral movement of the wrist. Exercises in arpeggio and in the arpeggio form.

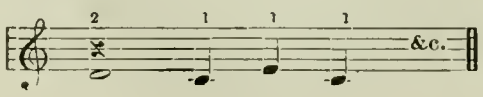
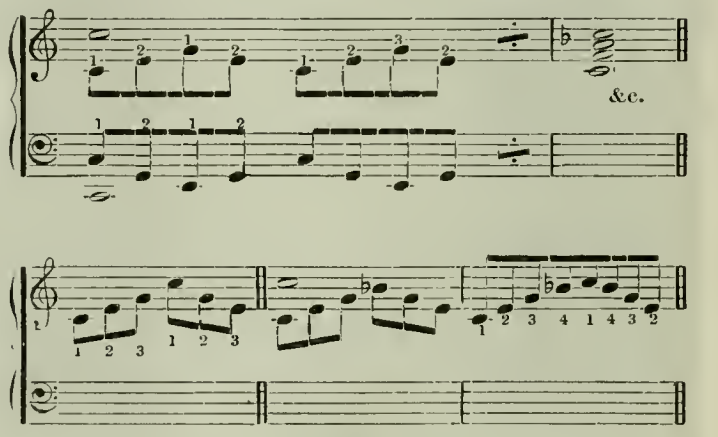
SCHWARTZ: I use the skip of an octave.

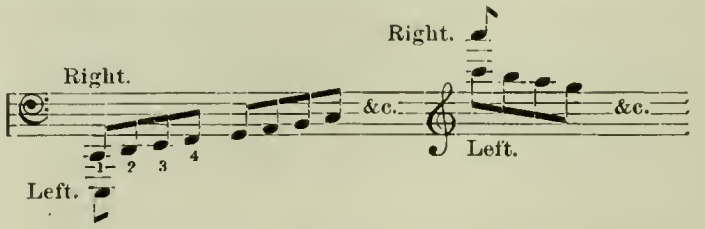
RUTHARDT: 1212, &c., makes a preparation for the scale. Likewise 1231, &c.

DELABORDE: In my opinion the scale of C major comprises everything.

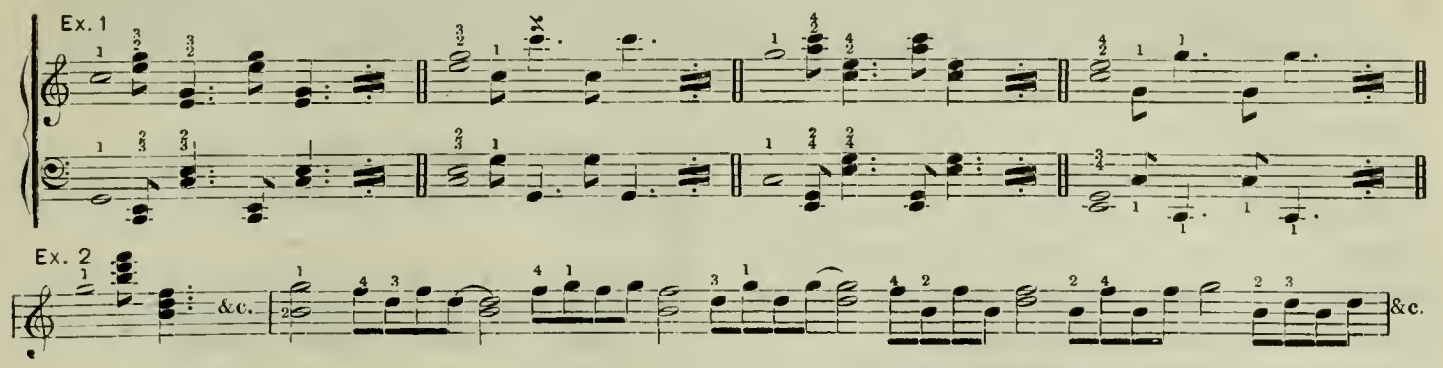
MARMONTEL: It is a good thing to work the passage of the thumb with each finger.

SCHMITT: Very stiff thumbs become softer if one practises carefully for months in shutting them inside the hand, which doubles over them in a fist (out of practice hours of course). The stiffest thumb may be bent by this method.

SCHOLTZ: I teach in this way:

SCHMITT: These exercises in all the keys are superior:

The following is of special merit in the practice of scales and great divisions of chords:



JEDLITZKA: I hold down the first, second, third and fourth fingers and carry the thumb under through intervals increasingly great.

PHILIPP: I should like to show you my exercises for velocity [published by Huegel].

STEPANOFF: Rhythm should always be observed, but accent very rarely, in preparatory exercises. Accent is always produced with a movement of the wrist or arm, and should therefore be avoided in exercises intended to strengthen the fingers.

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THE VIOLIN PLAYER, BY MATHIAS SCHEIETS.

BOEKELMAN: They are the only ones I know which provide for the pivotal (hinge-like) motion of the thumb ascending and descending.

I make them rhythmic like this. It gives a lightness to the motion.

F. M. S.: With a stationary fore-arm they are as undesirable as are all others.

BOEKELMAN: *What is the best way to strengthen the fourth and fifth fingers?*

PHILIPP: Practise them slowly and accent them strongly.

BOEKELMAN: That seems a cardinal point with the Leschetitzky method. But accent can be produced by raising the finger to a greater height, and increasing the velocity of its descent.

PUGNO: In the first place, give weak fingers more work than the others. I give them a greater attack. It is useful to stop on the weak finger in the scale and also in figures where it is employed.

RUTHARDT: Exercises with supporting fingers and skips with the fifth finger are helpful.

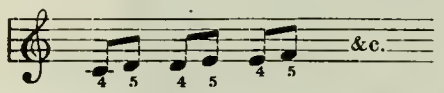
DELABORDE: I advocate trills, rather slow, on all the keys with the same fingers.

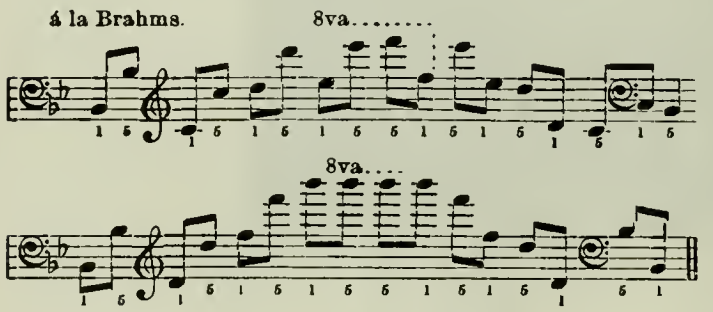
STEPANOFF: Exercises in trills and mordents with the wrist lowered.

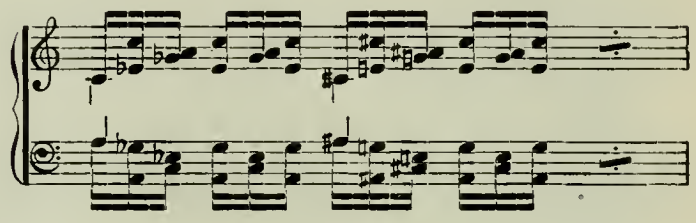
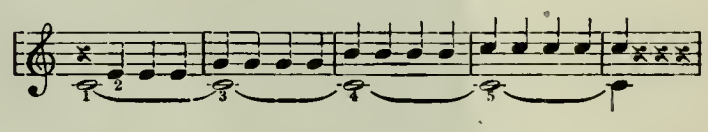
MARMONTEL: I depend on rhythmic exercises in which the accent is placed successively on each finger, insisting on the fourth and fifth finger particularly.

SCHMITT: I use my exercises, Op. 4.

JEDLITZKA: First, make the third and then the fifth finger rest lightly on the keys and perform hammer exercises with the fourth at the same time.

SCHOLTZ: Two-finger exercises throughout all the scales are my prescription.

GERMER: When training the fourth and fifth finger it is practical to raise the elbow and at the same time turn the fore-arm slightly outward; because thus the motion of these fingers in the knuckle joint becomes freer.

F. M. S.: These à la Brahms are sovereign for the fifth finger, run through all scales and arpeggios legatissimo.

BOEKELMAN: *Do you exercise one finger by itself with the others extended on the neighboring keys?*

PHILIPP: That is certainly one of the best ways to gain strength and independence. I have a series of exercises of the kind [published by Schirmer] on chords of the diminished 7th, like this:

GERMER: Exercises with supported fingers are indispensable because with them one obtains an easy position of the hand in the shortest possible time, besides making each finger independent of its neighbor.

SCHOLTZ: I am afraid to make my pupils hold down the keys in the beginning; a cramped condition of the hand might easily result.

JEDLITZKA: Decidedly let the fingers lie on their keys at first.

BOEKELMAN: There is a difference between allowing the weight of the hand to be supported by one or more fingers the muscles of which are not contracted, and using exercises in which the muscles of the fingers pressing the keys are purposely contracted. All the muscular conditions are reversed in the latter case.

SCHMITT: I believe in practising the fingers separately. But the fingers not in exercise should not cling to the keys as if cramped, as in exercises for fettered fingers. They should be suspended free in the air. I have a particular apparatus for teaching this.

A GREEK RELIGIOUS PROCESSION.

THE LEGATO TOUCH

(A SYMPOSIUM)

Messrs. Philipp, Schwartz, Ruthardt, Pugno, Falcke, Scholtz, Jedlitzka, Falkenberg, Marmontel, Germer, and Miss Eissler, present.

BOEKELMAN: *Have you, gentlemen, a method for the production of legato?*

SCHOLTZ: I tell my pupil that the moment the succeeding tone sounds, the preceding note must be released.

EISSLER: I make him hold down as many keys as possible.

FALKENBERG: Raise the fingers very little, attack the keys close to the surface, and don't release them quickly.

PHILIPP: One should play very near the keys. You try to make the pupil understand that he is to imitate the voice or the violin.

FALCKE: Before the pupil can play legato he must have learned to listen.

MARMONTEL: The way to study legato is to avoid all oscillation of the hand and wrist. The fingers should lock themselves to the piano, close to the keys, and enforce the connection of the tones among themselves. Another point: the pupil should constantly observe the gradation of sounds of every species of melodic and harmonic progression, even in purely rhythmic formulas.

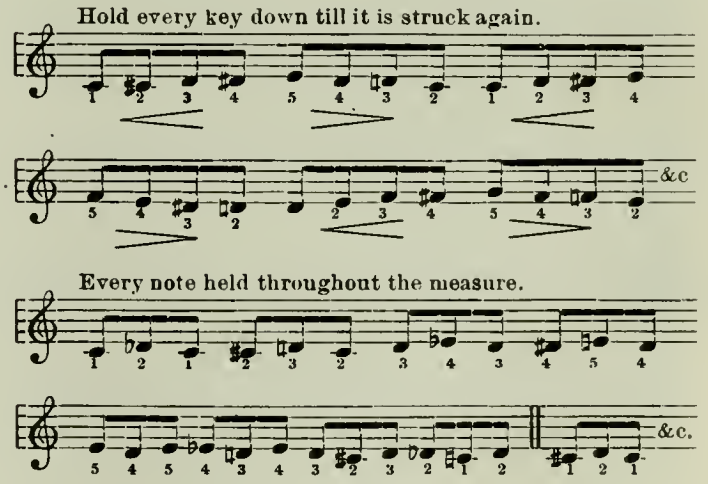
RUTHARDT: I have a plan: if the beginner is not able to make the release of one tone simultaneous with the attack of the next, I allow both tones to sound together, and release the first at a specified moment of time, which is shortened little by little.

SCHMITT: Where necessary I have the pupil play slowly, and impress it upon him that in legato-playing he must feel that the finger which follows presses the preceding one upward. If this is not effectual, I have him practise the harmonium as long as is necessary, where the legato comes of itself.

F. M. S.: There is a close connection between legato and the singing tone. When a pupil's tone does not sing, if you tell him he is not playing legato the quality improves.

GERMER: The hand position must be more contracted in legato in order to make a strict connection of the tones. In staccato this is less necessary.

BOEKELMAN: The late Theodor Kullak had a formula which produced not only legato, but also that peculiar fullness of tone for which he was celebrated. He extended the fingers nearly straight, and exerted a great deal of pressure on the nail-joint (the whole fleshy part of which he brought in contact with the key) from the flexor muscles of the fingers. He raised the fingers at the knuckle-joint very high and kneaded them into the keys. To get the inner connection of tones he practised holding every note of the following passages down at once.



The result was an enormous tone and a very close legato. In very grand style he raised the wrist. Kullak also depended upon octave practice to develop tone by strengthening the arch of the hand.

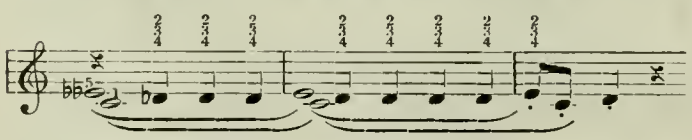
GERMER: I distinguish between the songful legato of the old masters and the great singing tone obtained by the pressure of the fore-arm.

BOEKELMAN: Kullak obtained his great

tone from the knuckle-joint, as the point from which the stroke was initiated, and the pressure of the nail-joint, which, like all the finger-joints, is operated by the flexor muscles in the fore-arm. But Kullak's discovery was the use of the entire nail-joint of the finger as a point of attack. His wrist was as flexible as a bit of elastic rubber in the greatest forte. He knew nothing of pressure downward by the fore-arm with a rigid wrist, and never pushed forward on his fingers from the upper arm.

F. M. S.: Legato-playing is the art of transferring the weight of the hand from one finger to the next, so that the striking finger is free and has no weight on it in the moment of stroke. It is exactly like walking where the weight is on the foot which is touching the ground, not on the one which is being carried forward. Staccato is the opposite of this — like running, in fact. The weight of the hand is in this case supported by the biceps. That is why pupils get such cramped muscles when first studying this latter touch.

BOEKELMAN: The tone obtained by supported fingers and a relaxed hand is Mr. Germer's "Songful Legato."

F. M. S.: I recommend this exercise as the best to obtain the knuckle-touch used by Kullak and essential to a noble legato. The thumb and little finger, brought together on adjacent keys, compel the finger which strikes between them to obtain its power from the knuckle-joint. By shifting the fingers the fifth finger may be exercised similarly.

BOEKELMAN: Have you a formula, Mr. Delaborde?

DELABORDE: Mine is the slow fugues of Bach, in all the keys, from the age of twelve or later.

BOEKELMAN: *The compositions of what composer are best to develop a singing tone on the piano?*

PHILIPP: Bach, Chopin, and Mendelssohn.

MARMONTEL: The "Pianist Chanteur" of Georges Bizet; "L'Art du Chant Appliqué au Piano," by Thalberg; "L'Art du Phrase" by Stephen Heller, without counting the nocturnes and pieces by Chopin, etc., etc.

FALKENBERG: Haydn, Mozart, and Beethoven, without forgetting Schubert and Weber, are as useful in this respect as Mendelssohn, Chopin, and Schumann. Even in Bach there are pieces useful in this respect, such as the prelude in E flat minor in the first book of the "Well-tempered Clavier," the andante in the Italian concerto, etc.

SCHOLTZ: Mendelssohn, "Songs without Words"; Field, Chopin, "Nocturnes."

RUTHARDT: I advocate Chopin.

JEDLITZKA: Field, Chopin, Schumann, and, par excellence, the classics. In the beginning simple folk-songs are to be recommended.

DELABORDE: The slow fugues of Bach, and what one does not learn,—sincerity of feeling.

SCHWARTZ: I use Mozart and Beethoven.

FALCKE: There is no special composer for cantilena. It is as difficult to make a piano sing in an adagio of Beethoven as in a nocturne of Chopin, though you accomplish it by different means.

PUGNO: To develop musical tone on the piano — Mozart, first; then, with the artistic development of the pupil, Chopin, Schumann; and, to crown all, Beethoven and Bach.

GERMER: I think that the study of the piano works of Field, Schubert, Henselt, Schumann, Mendelssohn, and Chopin, and the transcriptions of Liszt, will surely build up a singing tone.

EISSLER: Great masters are to be preferred, but any piece which contains singing melodies is useful as long as it is not worthless musically.

SCHMITT: One learns to handle melodies quite easily in Heller, Ops. 47, 46, 125, 45, 16, 90; in Mendelssohn's songs; Jensen, Op. 32; in the works of Schumann, Thalberg, Liszt, and Chopin most of all; self-evidently in the classics, Beethoven, Weber, etc. But for the evolution of a "sappy tone" the old composers are not so fruitful as are Schumann and Chopin. The old masters had not our modern instruments, therefore their melodies are more rhythmic than melodic.

BOEKELMAN: *Then, gentlemen, you consider polyphonic studies necessary for amateurs?*

PUGNO: The study of polyphony depends on the seriousness of the amateur's intentions and the point which he desires to reach.

EISSLER: I exact as much from the ama-

teurs I teach as from the professionals, in quality if not in quantity.

DELABORDE: I approve of Bach for amateurs.

FALCKE: In my experience only amateurs sufficiently endowed can be taught polyphony; it is a waste of time for the others.

JEDLITZKA: Polyphonic studies are useful to every one.

PHILIPP, SCHWARTZ, RUTHARDT: We consider polyphonic studies essential.

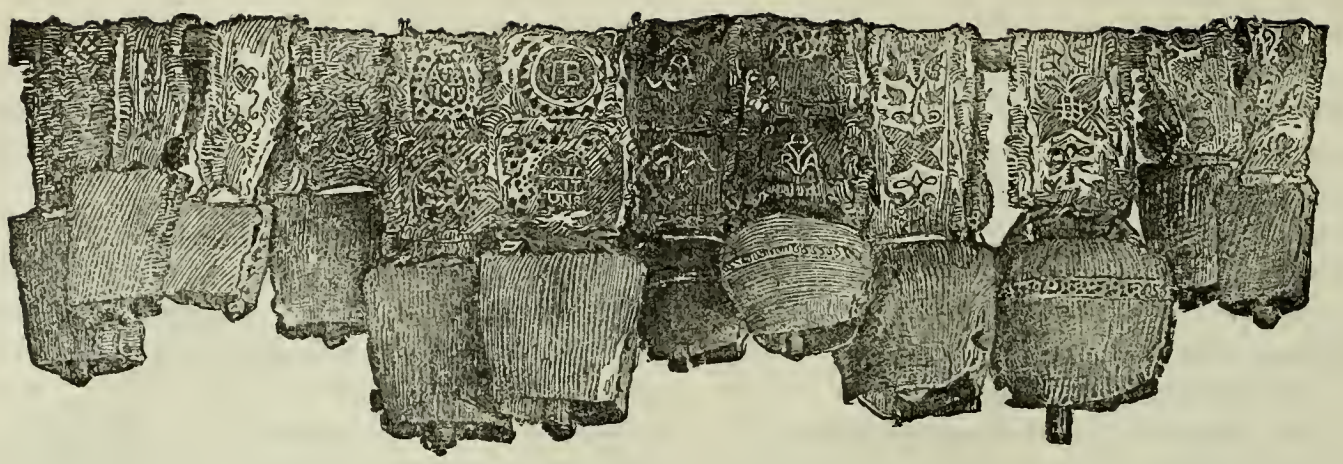
SCHOLTZ: If the dilettante will go beyond the usual ground lines, certainly.

FALKENBERG: If you mean harmony by polyphonic studies, I should say that all amateurs should study it on account of the numerous advantages it confers.

MARMONTEL: There are amateurs and amateurs. Mendelssohn and Meyerbeer were amateurs, and yet composers of the first order, because they had taken the trouble to study seriously, and so with the virtuoso. When pupils offer the necessary amount of labor, it is well to make them study polyphony, with the result that they are amateurs only in name.

GERMER: Yes; for this augments the power of tone and the power of conception extraordinarily, and often suggests a special fingering to obtain a legato in the various combinations of voices.

SCHMITT: By all means, but polyphony should be made accessible. The fugues of Bach which have the voices interwoven with ornaments should be studied later. The preludes of Bach's "Well-tempered Clavichord" should precede his fugues.



THE PRODUCTION OF TONE

(A SYMPOSIUM)

Messrs. Philipp, Schwartz, Ruthardt, Pugno, Falcke, Scholtz, Jedlitzka, Falkenberg, Marmontel, Schmitt, Germer, and Miss Eissler and Miss Worcester, a pupil of Herr Teichmüller of Leipsic, present.

BOEKELMAN: *Which is the essential tone for beginners, vocal or instrumental?*

PUGNO: In teaching beginners I keep to a kind of sonority which you call instrumental — that is to say, mechanical; and, above all, equal. Later, when the pupil has a more powerful technic, I seek that beauty, roundness, and expression of timbre which you call vocal.

EISSLER: I try to obtain as much volume as possible without interfering with the quality.

SCHWARTZ: I would have beginners study in song style.

SCHOLTZ: Therefore beginners should use pressure force only; the stroke in octaves is the exception.

JEDLITZKA: At first the finger-joints should be considered; the wrist later.

RUTHARDT: Under no circumstances would I use pressure force, but, invariably, striking force.

PHILIPP: It is always necessary to require pupils to listen — to make the piano sing without hardness.

FALKENBERG: The tone to require from the pupil depends on his natural qualities or on his faults. The one with weak fingers should endeavor to acquire sonority; the one with fingers a little hard, softness.

BOEKELMAN: That is to say, Messrs. Pugno, Ruthardt, and Jedlitzka start from the point of view of mechanism, while Messrs. Schwartz and Philipp and Miss Eissler make their appeal to the esthetic feeling of the pupil from the beginning. The standpoint is radically different.

MARMONTEL: In working the scales from the point of view of mechanism, the student should work also from that of sonority. He should strive to draw all the sonority possible from the piano while preserving absolute equality of sound. He should also play the scales as piano as possible without permitting the thumbs to be heard, which is one great difficulty of the instrument. And he should work crescendo and diminuendo.

SCHMITT: I mingle in the finger exercises of scales and chords long notes and short ones, and have the long ones played in a singing manner, and the short ones like passages,— thereby always practising melody and passage style at the same time. As a preparation for the playing of sparkling passages I have the slow measures played staccato-piano with finger-staccato, but the fast measures legato. This method will be more fully stated in my "Studies of Touch" (Op. 70), to appear shortly.

BOEKELMAN: That is the intellectual standpoint. There is also a fourth point of view

RUSSIAN SOLDIERS DANCING.

which no one has advanced, and which might be called the physiological. Why not divide tone into that produced by the arm and hand in which all the muscles are contracted, and that produced by the arm and hand in which all the muscles above the joint in which the motion originates are relaxed, and only those beyond this point in a state of more or less contraction?

F. M. S.: The late Frederick Wieck made this distinction. He placed the greatest stress on the relaxation of the muscles of the wrist in the initial steps of piano study, and held that those notes which are produced with a relaxed wrist are more musical than those tapped out with contracted muscles. "Beginners," he said, "should be content with a feeble tone which is built up gradually."

BOEKELMAN: The conscious exercise of the will in relaxing the muscles is best and quickest obtained by Delsarte's system of relaxing exercises.

SCHMITT: There are two ways to play loudly: either one lifts the finger before the stroke to the utmost, so as to make it strike as quickly as possible, in which case the tendons and the finger behave like an arrow and a bowstring (the tighter the string is drawn the faster the arrow flies); or else one presses with the arm as strongly as possible.

BOEKELMAN: Or one exerts great pressure from the flexor muscles of the hand and arm, combined with weight.

GERMER: Quality and quantity of tone are dependent on the condition of the muscles, and elastic springiness in the touch on the height to which the finger is raised; for force operates more powerfully on the point of impact the greater the height at which it initiates.

F. M. S.: And the velocity of the falling body.

GERMER: The joints of the knuckle apparatus in which the principal movement is generated should not participate in the tension of the joints of the fingers, but be kept perfectly loose. Should their tension be communicated to the hand or the arm, the result is stiffness and fatigue. There should gradually be developed in the player a feeling as if the finger-muscles were isolated and there were no connection between them and the hand.

F. M. S.: The muscles of the metacarpus between the bones — the deep muscles — participate in the stroke of the fingers. There is a muscle attached to the little finger al-

most as large as the great palmar muscle which flexes the thumb. As soon as the pianist's hand becomes developed even the fingers themselves show good-sized muscles, all of which assist in tone production.

BOEKELMAN: Without a sympathetic contraction of the arm-muscles the greatest degree of power cannot be developed, for all the muscles of the arm participate in an energetic stroke.

F. M. S.: But that is not for beginners. The most delicate task in teaching is to awaken in the beginner a consciousness of the separate and individual operation of his several groups of muscles. To this end Mr. Germer's exercises, in which one finger supports the weight of the hand while the other fingers play, is the best starting-point for either tone or technic. As long as the biceps is obliged to support the weight of the fore-arm there will necessarily be a contraction of this muscle. When you place the weight of the hand on a supporting finger this muscle relaxes, and the cultivation of the finger not under the influence of the arm is possible.

GERMER: It is necessary to set the muscles of both the fore-arm and metacarpus in tension when tones of a cantabile character are to be produced. The preliminary conditions are (1) hand and fore-arm in rigid yet elastic tension; (2) the fore-arm must operate as a pressure power upon the key, the fingers curbing the forward motion of the hand upon the keys. I have elsewhere called attention to the necessity of eliminating the sound of the stroke of the hammer upon the string as a matter of primary importance in the production of the singing tone. The wrist may be raised and lowered alternately in pressure playing to prevent fatigue.

BOEKELMAN: If the fore-arm pushes forward, the muscles of the upper arm are involved and you get the punched out, emphatic tone which is so often heard in the delivery of melodies. The singing tone invented by Theodor Kullak does not use this forward motion of the fore-arm. The solid cushion of flesh upon the flat of which the nail-joint attacks the key prevents the wood-knock of the hammer. The metacarpus is not in rigid tension at all. The pressure is made by flexor muscles in combination with the weight of the fore-arm, which plays freely up and down; the upper-arm muscles yield to this motion, but do not initiate it. The tone is enormous and smooth as oil.

F. M. S.: The hardness of tone which is so painful in the old school of technic is usually the result of a condition of tension in which the flexor muscles and the extensors, which produce opposite motions, are both contracted at the same time. In a certain sense the art of piano technic is the ability to relax one's muscles after they have been contracted to produce any desired motion. Nine times out of ten the muscle with its cells distended to shorten it for the motion retains this congestion for an appreciable moment; and when the opposing muscle is also contracted the attack becomes harsh and the execution impeded.

WORCESTER: Teichmüller's theory is that tone results from the cultivation of the extensor muscles. Adolph Kullak suggested the same idea when he advised his readers to practise the scales in finger-staccato, whereby, he affirmed, a roundness and fullness of tone resulted not to be obtained in any other way. Teichmüller makes his pupils practise slowly and count twice to each note (one and, two and, etc.), but at the same time they are studying the swiftest possible finger action. Very often he has them place all the fingers on the notes at once, but not pressing the keys, and raise and strike each finger in its turn with the utmost rapidity, keeping the tempo of the exercise slow. This gives a great deal of tone and an equally great amount of execution at the same time.

F. M. S.: Tone may be reduced to a question of velocity *vs.* weight or pressure. You can put two and a quarter ounces of lead on a piano key regulated to the average resistance without effecting the escapement of the hammer; but a finger which does not weigh half an ounce, if projected with velocity, will produce a brilliant tone without effort. The greater the velocity of the attack, the larger will be the tone; the quicker the relaxation of the muscles which propel the finger, the purer the tone will be.

BOEKELMAN: Allow me to quote Thalberg's advice on this subject. Since the advent of the "Liszt" technic modern music has strayed far from "the art of singing applied to the piano." "This art," Thalberg writes, "is the same to whatever instrument

it is applied. Neither sacrifice nor concession should be made to the special mechanism. Interpretation is the bending of mechanism to the wishes of art. Since, literally speaking, the piano cannot give that which is most perfect in the beautiful art of singing,— the power of prolonging the tones,— this imperfection must be remedied by skill and art, and the illusion produced both of tones sustained and prolonged, and of swelled tones; . . . the first condition of obtaining breadth of execution, a fine tone-quality, and great variety in the production of tone is to free one's self from all rigidity. It is indispensable that the fore-arm, the wrists, and the fingers possess as much suppleness and as many diverse inflections as does the voice of a skilful singer. In large, dramatic, and noble songs it is necessary to sing from the chest, to demand much from the instrument, and to draw out all the tone that it can give without ever striking the keys, but by an attack very close and going deep into them, pressing them with vigor, energy, and warmth. In simple songs, sweet and graceful, the piano must, so to speak, be kneaded, squeezed with a boneless hand and velvet fingers. The keys in this case should be felt rather than struck."

BOEKELMAN: *Ought the degree of power in the tone to be regulated by the age and physical health of the pupil?*

PHILIPP, DELABORDE, RUTHARDT, SCHWARTZ: Certainly.

FALCKE: "Courage does not depend on the number of years," says Corneille.

PUGNO: The strength of a pupil of delicate physique will be more brittle than that of one of more robust constitution; but each should have the utmost degree of sonority short of brutality.

MARMONTEL: There is certainly a difference between the nervous and strident execution of Liszt and the vaporous breathings of Chopin. Each artist has the force and power which his physical condition gives him.

F. M. S.: Or his temperament.

KURDISTAN DANCERS.

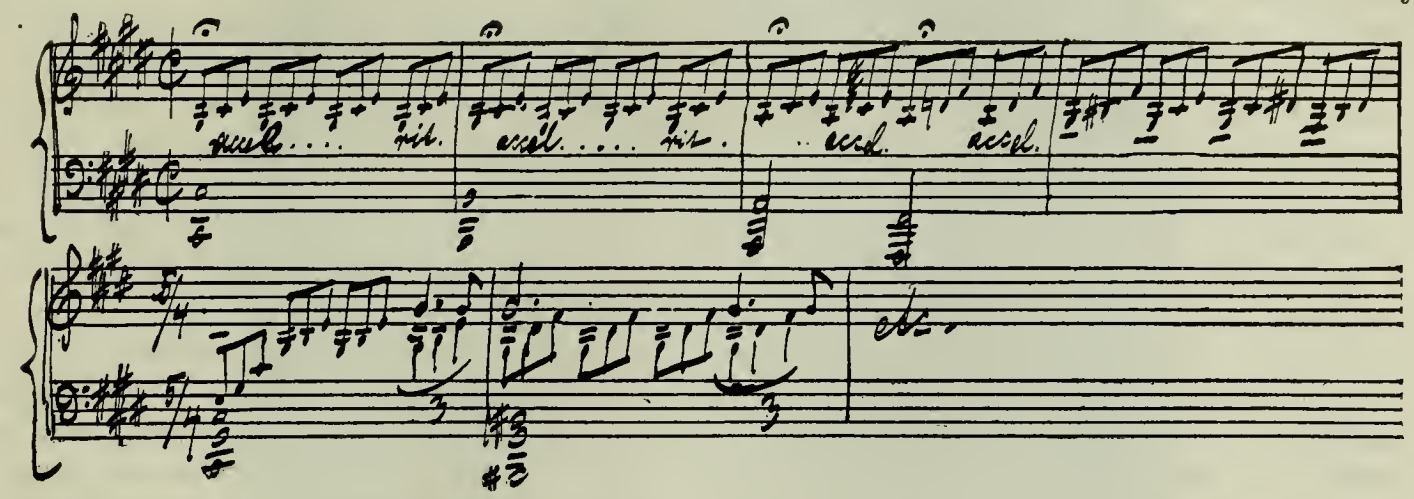
INTERPRETATION

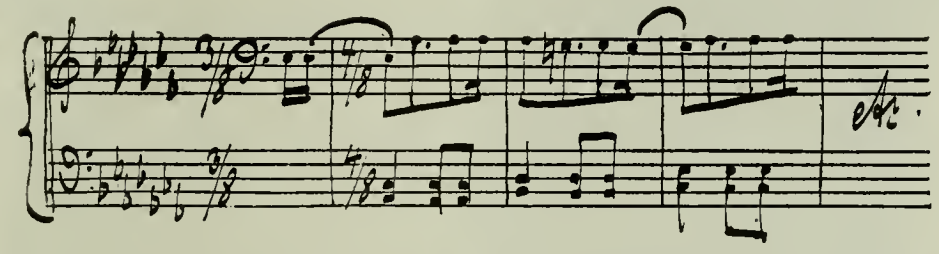
By Dr. Carl Krebs

WORKS of musical art differ from all others in the circumstance that, while existing in notes only, untranslated into living tone, they are dead. The poet, the painter, the sculptor, the architect, perfect the outcome of their genius and lay it before the public in an absolutely finished condition. Its appreciation is then merely a matter of receptivity in the individual who comes in contact with it. But a musical work requires re-creation each time it is performed. How many of the laity are able to interpret the real meaning of a piano-piece or song? How many are able to call up before their imagination even an excerpt of an opera, or to present, in tone, an orchestral score? I submit that the imagination of the most profound musician does not always suffice. This is especially true in the case of the astonishingly novel instrumental combinations of Richard Strauss.

Actual translation into sound is, then, the prerequisite to the enjoyment of music; in fact, one of the greatest charms of the art lies in the prime necessity that each reproductive artist must himself be in a high degree creative. The danger is that no interpreter can give his work aught beyond the product of his own spirit. The composer must perforce intrust the child of his fancy to the interpretation of many an individuality diverse from his own, and must expect that while passing through such alien media a part of its spiritual content will be replaced by that of a differing personality. The interpreter, inspired or uninspired, stands between him and his public. The actor adds to the words of his part a more or less picturesque commentary; but the musician depends entirely upon the clearness of his perception and the force of his sympathy.

The resources of musical notation but partially indicate the intentions of the composer. Neither actor nor poet can prescribe every little detail of dramatic action, and, similarly, no composer can interpret his compositions by written signs. Attempts to do so usually make shipwreck of time and tempo, for which no sign can be more than a vague indication. Allegro, andante, adagio, and their intermediate movements exhaust the vocabulary of notation. Opposed to these, how endlessly rich is the scale of living tempos. Here the intuition of the reproducing musician reigns supreme; for the metronome is useful for the foundation tempo only, and gives no hint of the subordinate variations. I say variations, because the word "tempo," rightly understood, presupposes within the measure a citizen's freedom—liberty without license. "A genu-

ine musical creation," said Louis Köhler, "is like the pulse of a living man, which possesses its own determined, regular beat, though pulsating faster or slower under the occasional influence of a passing emotion." This is especially true of the art of playing rubato, a tempo often pushed to extremes by modern unripe or over-ripe artists. Thus I have heard the commencement of Beethoven's Sonata in C♯ minor rendered by a great master of technic who is just now the fashion in Berlin:

The Variation in A flat minor in Beethoven's Opus 26 is exploited as follows by another well-known artist:



Such pitiable caricatures might be cited by the hundred. The greatest masters of all epochs, on the contrary, have held strictly to the fundamental time and tempo. "Beethoven," writes Ries, "plays his own compositions with much caprice, but nevertheless usually remains strictly in tempo and seldom drives the time." The representatives of the extreme romantic epoch, Schumann and Chopin, stand (and this is remarkable) upon exactly the same ground. Schumann's warning in his "Haus und Leben's Regeln" reads: "Play in time. The playing of many a virtuoso is like the gait of a drunken man. Do not take pattern by it."

Chopin, too, sharply admonished his pupil Madame Du Boise: "Let your left hand be your *maître de chapelle* and always preserve the time." Mikuli further relates of Chopin: "Even in his own capricious rubato his left hand always maintained a strictly measured tempo in his accompaniment, while the right, the singing hand, either undecidedly hesitating or with a certain impatient violence, as in passionate speech, freed the truthfulness of the rhythm from all restrictions."

Delivery, then, must depend upon strictness in time combined with rhythmical freedom; firmness in the fundamental measure must be the ground upon which it rests. To use Köhler's simile again, the temperature of a healthy man does not waver between icy chills and the glow of fever, and neither should delivery waver between hesitation and haste. Slight variations from the fundamental tempo are by no means a modern achievement. Rubato was known as early as Frescobaldi. Even he did not discover it, for he said expressly that freedom in the measure, for the purpose of giving meaning and expression to the words, is customary in madrigal singing. In the delivery of the text it greatly aids expression to hasten and retard the time, and the singer who does not yield to the temptation must frequently exercise great self-denial. Musical art-works, however, involve a consistent style, and rubato must be used as judiciously in vocal as in instrumental delivery, or the unity of style is interrupted. We refer of course to music of formal melodic construction; everything is allowable in the recitative (which should be regarded as speech transfixed in music) that makes for expressive rendition of rôles and words. Here no tempo exists except

that dictated by the meaning of the words. Nothing is required except a natural utterance in a natural style.

Tempo and time, important as they are to delivery, represent merely the elementary principles of "Vortrag." Then follow refinements — the formation and vivifying of the tone, the measuring of the different degrees of force, and the phrasing — which offer very little that can be imparted. Instruction can awake only what is already present though slumbering in the pupil. To arouse! to lead! — no teacher can do more. The formation of good timbre is most difficult in those musical bodies in which the tone is already prepared and seemingly needs but the impulse of the will to bring it forth — the human voice and the piano. The good singer knows what complicated processes of art he requires to color, modify, and ennoble his natural tone; and knows, too, that only ceaseless exercise of strict self-criticism will gradually enable him to master the gift lent him by nature. In earlier times — in the seventeenth and the beginning of the eighteenth century — the study of singing was pursued with a persistence and earnestness of which we to-day have little idea. An education in music lasted from ten to fifteen years; three hours a day were given to solo singing alone, and of those, one was devoted to the trill and another to technical exercises. Piano and theory were diligently studied; chorus singing was included and was worked in with many other branches. The fact that the study of the purely technical side of singing is criminally neglected to-day, or at best has little time and energy devoted to it, is the principal reason why so many beautiful voices go so early to destruction.

When the elements of singing have once been mastered and the vocalist is able to use his voice in every register and with all degrees of strength, when he can color it and endow it with soulful intonations, then the voice becomes the most perfect of all instruments. And when the tone-apparatus so forms part of the human body that perfect coöperation becomes possible between the performing artist and his instrument, then body and spirit mingle in song in a unity wonderful and defying analysis.

A most intimate connection exists between the pressure of the finger and the stroke of the bow during the whole process of tone emission in playing stringed instruments. The formation of the tone is much more under the control of the violinist than of the pianist. The latter's possibility of influencing the tone is confined to that fraction of a second in which the hammer strikes the string. The manner of stroke, quick or slow, with soft pressure or with a hard blow, gives the pianist's tone its distinctive character. The art of tone-formation can neither be written out nor even, as it would appear, learned and taught except in a very slight degree. Whether the body of the player cooperates in tone-production, or whether this is a pure transfusion of feeling, is a secret the veil of which has scarcely been lifted in its very corner. Deeply hidden beneath an impenetrable spell lie the being and operation of the art of tone.

Passing to phrasing and shading, we observe the measure to be the unit of music, just as the word is the unit of speech. And as words are collected into phrases and larger periods, so are measures arranged in periods, melodies, and still higher organisms. In written speech the larger and smaller word-groups are divided from one another by punctuation-marks; but music affords only slurs to connect the phrases, and rests to indicate the longer pauses. These few signs do not suffice to render all the finer groupings of the notes apparent at a glance, and numerous attempts have been made to remedy the defect. Commas and other signs have been used to define the construction of the musical periods in their minuter niceties. The works of the elder masters, which were rather sparsely provided with marks of expression, have in all sorts of new editions been besprinkled with marks of shading. Per contra, when the original text had been so covered with expression-marks as to be unrecognizable, the need was felt to see what Bach, Mozart, Beethoven, *et al.* had really written. Now came the special edition to strip the text of its various additions and present it in its pristine purity.

So turn the wheels. There was a time — it reaches back into the fifth and sixth decades of our century — when it was thought sufficient to play simply and with but the most necessary expression. The consequence of such a blind faith was a certain stagnation

BY PERMISSION OF FREDERICK HOLLYER.

LUCRETIA BORGIA

From the painting by Rossetti.

in the art of delivery, particularly in that of orchestral delivery. Then came men who awoke the spirits. Wagner, Bülow, Liszt, and after them, clinging to their skirts, others who formed a school and, as usually happens with schools, copied and imitated their models not in their entirety, but in their prominent characteristics. Thus arose the "geistreichen" (the spirituals). These spirituals originated the exactly phrased editions, which may thank for their existence the erroneous idea that it is possible to fix delivery and shading in their subtile variations. Personally, I hold the heretical opinion that such editions are useless. Indeed, I believe that many of the forced deliveries which we are so often compelled to hear may be traced to the misunderstanding of such editions.

Richard Wagner, to whom we owe our best treatise on delivery, has stated that the meaning of Beethoven's "Ninth Symphony" first became clear to him in Paris, where he heard it given under Habeneck, in 1839, by the Conservatory orchestra. He considered the French

musicians to have been favorably influenced by the Italian school, inasmuch as Italian music is set for singing only, just as we say when an instrument is well played that it sings. The French orchestra sang that symphony, and sang it in correct tempo. Habeneck did not possess a spark of genius. He achieved success, not through any abstract inspiration, but simply because he, with unceasing diligence, led his orchestra to grasp the melody of the symphony. The correct comprehension of the melody of itself gave the correct rhythmic tempo. I have touched the difficulty and at the same time the key to musical delivery. He who would master a musical composition must penetrate to its depths, and make its every phrase sing again and again, either actually or in imagination, until its melodic substance becomes clear.

It follows, therefore, that the solution of every problem of delivery must be found by each individual for himself. One should not observe how this or that master understands a given piece, and then try to reproduce his delivery; but should rather seek to make the meaning clear to one's self and thus interpret it from that real material of art, one's own personality. The difference between artist and artist then becomes apparent; the twenty-year-old sings very differently from the graybeard of sixty. And it is just these differences which give to delivery its own charm and peculiar life. Opposed to the trend of personality, the work of art always stands as a perfected whole; and opposed, too, stands the artistic conscience of the interpreter. He who feels toward a work of art that vassal-like loyalty which heroes of all times have held toward their leader — who does not take its interpretation up with vanity, or to exhibit his technic or his originality — he it is who never injures a masterpiece, but brings to life, by the strength of his own feeling, the spirit which lies hidden in the dead signs. The true art of delivery consists in bringing music to life.

THE PALACE OF THE CÆSARS, ROME.

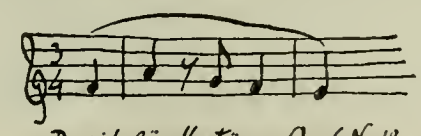
Drawn by André Castaigne.

A SCIENTIFIC SYSTEM OF PHRASING

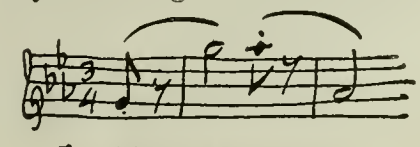
BY

HUGO RIEMANN

IT has been a long journey from the initial attempts to indicate phrasing to the present scientific system of defining the motif and the construction of the musical period. Since Robert Schumann first ventured to indicate the relation of tones separated by rests, but belonging to the same motif, by drawing a slur above them,


Davidsbündlertänze, Op. 6 No 18, comp. 1837

and


Faschingsschwank, Op. 26

there has arisen in music a something before unknown in the art of notation, which has continually grown in scope until to-day it has assumed paramount importance. In the editions of the classics by Hans von Bülow and Lebert and Stark this new something took the form of alterations in the limits of the slurs which indicated the execution; and this species of rectification was well received, thanks to an essay by Louis Köhler in the "Neuen Zeitschrift für Musik," which forcibly arraigned the very frequent incorrectness of the terminations of such slurs.

My own phrased editions published since 1884 have done away with such easy half corrections, and have added one essentially new element of notation to those heretofore current, in the thoroughly worked out indications of the meanings of the subordinate members of the phrase (*Sinngliederung*). Because this system in part availed itself of the signs long in common use, and especially of the slurs (in the manner initiated by Schumann), it naturally aroused a storm of indignation against a presumption which dared to meddle with the texts of the classical masters. The misunderstanding which occurred on this account is pardonable. But those who objected to the new system of notation overlooked the fact that I had preserved the signs above the notes for legato and non legato, by means of a method of indication which is painfully exact, viz., points for breaking off, and strokes for the legato close. Besides, by the new system of slurring, and the little perpendicular stroke,— the punctuation mark which indicates clearly what the former phrasing marks never showed,— the limits of the larger and smaller independent members of the melody are defined. In short, the phrasing stands out in its totality.

Although I had undertaken to lay down exhaustively in my musical "Dynamik und Agogik" (Hamburg, D. Rahter, 1884) the principles which must be authoritative in indicating the boundaries of the motif, the first Phrased Edition aroused lively opposition. But the chief reason for this did not arise from disapproval of the new theory of the science of musical form, no attempt having ever been made to confute it. It was merely dislike to the unaccustomed and opposition to new ideas. Rudolph Westphal's frightful discovery that modern musicians universally read from one measure bar to the next ("Allgemeine Theorie der Musikalischen Rhythmik seit J. S. Bach," 1880) had made but little impression; but the beginning of the science of phrasing was the general fact exploited by Westphal that what stands between two measure bars never has the value of a musical motif, but that the measure bars, especially when properly employed, cut through the motif. The measure bar indicates the ictus (*Schwerpunkt*) which falls on the note which follows the bar.

The theory of phrasing took an important step forward in self-understanding when Friedrich Nietzsche well summed up its results as "an endeavor to present to the eye in a striking way the individual *gestures* of musical effects." This is the golden word which will lead the theory of phrasing on to victory.

HUGO RIEMANN.

From a photograph by Georg Brokesch, Leipsic.

Now we know at last what a motif, what a phrase is: it is, in music, the tone equivalent of a gesture in acting.

In my "Elements of Musical Esthetics," just published (Stuttgart, Spemann, 1900), this idea is established in detail, and made useful for further deductions. When it becomes generally acknowledged that the tones belonging together and bound to each other by legato delivery correspond to a dramatic musical gesture, the further question arises whether the opposite is also possible; for if not, a melody played staccato throughout would not consist of motifs, but only of unrelated single tones. Yes; one

learns at last that motifs cut up by rests may not only be possible gestures, but are very specially expressive ones.

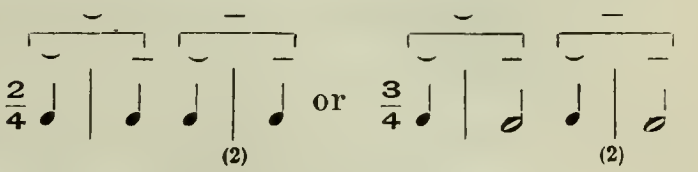
Though at first the theory of phrasing and phrasing notation found its chief interest in determining the extent of individual motifs, the reassembling of these individual motifs into a greater picture constitutes a step in advance. The more the science of phrasing becomes conscious that it is the science of musical form, the more burning becomes the question of the jointing together of the single members into the greater unit of construction — the musical period. It is a result of the agitation of the phrasing question that a way was found which led from the mere defining of the measure-motif to the settled limitation of the period complete in itself, and the collection of the periods into themes; and, ultimately, to working out their development collectively, grouping the latter together into the completely developed piece of music. This is a triumph of which the phrasing movement may well be proud.

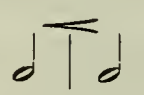
The very simple principle from which all the elements of the building up of form, from the smallest to the greatest, are evolved is the discrimination between the different weights of dynamic values — the discrimination between *light* and *heavy* (arsis and thesis). This distinction is usually made for the capital divisions of the measure only (the first beat in the measure is heavy; the second, or in triple time the second and third, light); but as soon as it is applied successively to the time units of larger and larger denominations it yields the key to the construction of the period. This key was found the moment when the knowledge was arrived at that the heavy (pulse) in music is equivalent to an answer; that

is not the germ of all musical building, but

The principle may be formulated thus: every light pulse is really the up-beat (*auftakt*) of a following heavy pulse, and not, as is usually supposed, the second half of a preceding heavy pulse.

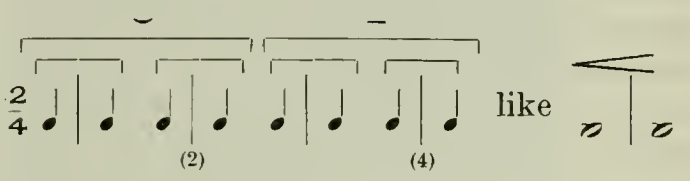
By applying this distinction of light and heavy to the next greater denomination of time units, the distinction between light and heavy measures results (⌣ = light, — = heavy):



like  and respectively.

Here the second measure-motif answers the first, just as among the single measures the light and heavy beats (arsis and thesis) answer each other, the second being the heavier in each case.

In the Phrased Edition the numbers 2, 4, 6, 8 placed under the measure bars show clearly the statement and answer of the motif, by indicating the less or greater stress; in this case the even numbers 2, 4, 6, 8 show measures which in relation to the foregoing uneven 1, 3, 5, 7 receive the ictus, because they are the answering measures (measures of the antithesis). Further, measure 4 is heavier than measure 2, and stands in special answering relations to it.



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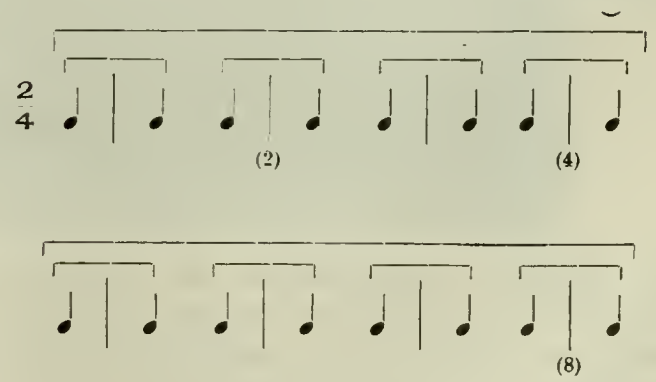
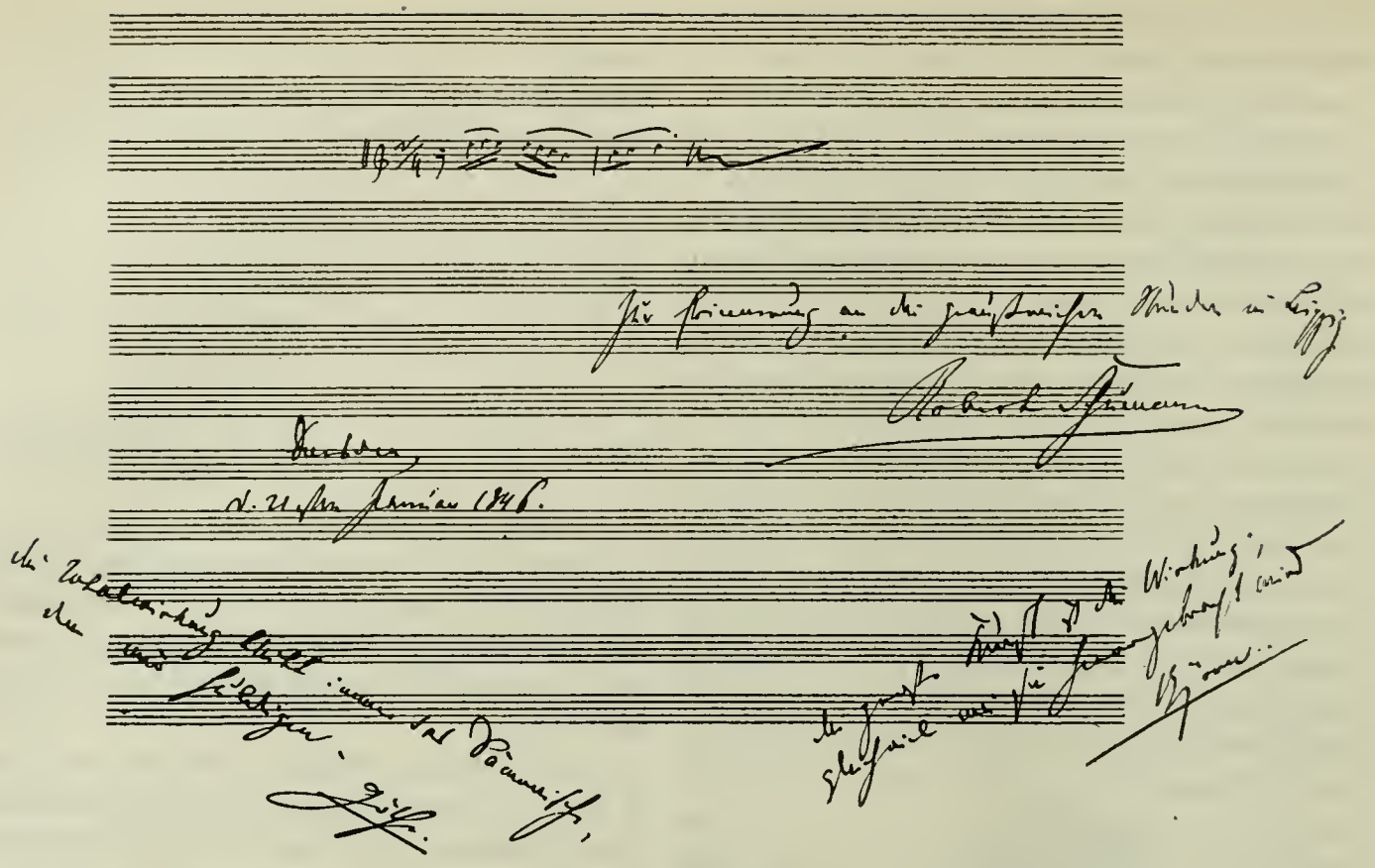
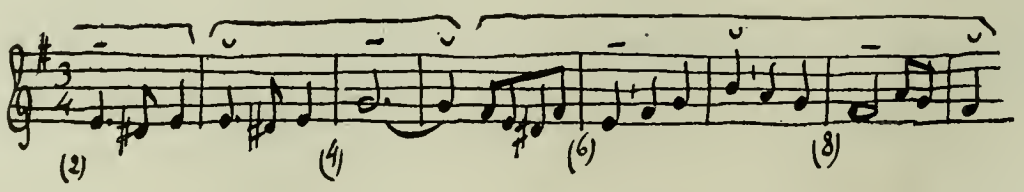
And, finally, 8 is the special answer to 4.

As far as the so-called thesis and antithesis into which the regular eight-measure period subdivides, this property of answer has been long known and universally acknowledged. The only novelty is in making the answering section (antithesis) the heavy one. That



AN AUTOGRAPH OF SCHUMANN.

From Carl Reinecke's Autograph Album.

this corresponds to the strongest demands of logic is plain from studying the problem.

If all periods could be divided into eights, the extraordinary simplicity of the theory would be convincing at a glance. But as the up-beat (*auftakt*) is sometimes wanting in the beginning of a melody, so the light measure of the next higher series of time units may also be missing, and thus the piece begins at once on the heavy unit, viz.: the second measure,—for example (Beethoven, Sonata Op. 14, 1):

The manifold complications of this sort which the harmonic and melodic contents entail cannot well be discussed here; but if one holds fast to the idea that the measure beats are not to be told off mechanically, but are to be built up through the distinct relationship of statement and answer (arsis and thesis), whereby the increasing ictus upon the values 1, 2, 4, 8 is kept in view, then we can understand that by means of these numbers will be achieved a clearness in the reading of the figures of the theme in its entirety, before unknown.

This is done by recognizing and supplying the missing links where the formal numbers have been broken off, and by elisions where the larger units of form begin with values which already possess the ictus of a still higher order,—all this made directly visible to the naked eye.

This indication of the phrases certainly goes far beyond any working over of the original text of the composition. Its single aim is a much deeper penetration into the laws of weight (stress) in the building of form,—a thorough knowledge of the elements of the science of musical form. Were such a thorough schooling in the elements of the science of phrasing and delivery according to the plain principles here briefly indicated universal, the complaint of the often hurtful overloading of the Phrased Edition with

signs for delivery, till now frequent, would be superfluous. The writer would certainly be the last to lament such a consummation, inasmuch as the object of his labors would thereby be attained.

NOTE.—According to the original Greek usage, *arsis* denoted the raising of the foot in dancing, or of the hand in beating time, and therefore the unaccented part of the metrical foot; and *thesis*, the fall of the foot or of the hand in dancing or beating time, and therefore the accented part of the metrical foot.

THE EDITORS.

revidirt und richtig befunden

Leipzig, 14. Juli 1900. Hugo Riemann

A GREEK MURAL TABLET.

Showing the rhythmic and melodic origin of metric motion.

HINTS TO PIANO STUDENTS

I. HOW TO PRACTISE

By Annie W. Patterson

Necessity for Practice—Sources of Sound-production—The Pianoforte—Preliminary Preparation—Details of Pianoforte Practice—Suggested Course for Piano—Accompaniments—Dance Music—The Organ—Hymn-playing—Violin, etc.—Time-tables.

THEORY without practice is but the shadow of the substance. Practice, as applied to music, is that preparation as well as preservation work which enables vocalists and instrumentalists to win a public reputation. The musician who cannot give some practical demonstration of his calling, as the result of his practice, holds his title but by courtesy. It is true that many teachers, critics, and composers, though they have attained the highest eminence as musicians, by no means pose as executive artists. The keeping in practice is merely a matter of continuous muscular exertion. It depends as much upon the circumstances as upon the inclination of the individual; but at one time or another, generally in early youth, the musician, properly so called, has gone through some practical drill in qualifying either as singer or performer. All cannot hope to be Pattis or Paderewskis. But we expect a man who calls himself a carpenter to know the use of his tools. So the musician's first care is—or should be—to get acquainted with the use of music-making contrivances by means of practice upon them.

The production of musical sounds comes to us through many channels, the most wonderful of all music-making instruments being the human voice. Vocal practice is treated of elsewhere in detail. In passing, it is interesting to note that, since the development of the modern science of harmony, an instrumental accompaniment—whether it be supplied by the orchestra, the organ, or the ubiquitous piano—adds to the charm of singing. Apart from the growing complexities of solo work, the increasing demand for good accompaniment necessitates a redoubled attention to practice on the part of instrumental performers.

As human ingenuity perfected the instrumental sources of music-making, it became necessary to learn the best mode of performance upon them. The breath, the throat, the tongue, the lips, the arms, hands, fingers, and even the feet (as in organ pedaling), were called into the service of the musician and were taught exertions other than normal. As the musical resources of instruments were developed, more and more assiduous practice was found needful to attain to the desired amount of suppleness and speed in execution. So highly did the great Mozart regard practice in the perfecting of his art, that he is said, toward the close of his career, to have regretted that he had not practised enough.

Of all modern musical instruments none has obtained greater popularity than the pianoforte. "Without a keyboard instrument," says Algernon Sidney Rose in his entertaining booklet "On Choosing a Piano," "no house is considered to be completely furnished." The reason why the pianoforte is an especial favorite among keyboard instruments is explained by the fact that its accommodating mechanism brings all kinds of music within the scope of listener and performer. Apart from the vast wealth of selection to be found in piano music proper, there is a very large public which intensely enjoys the much-criticised "arrangements" from all the great concerted "forms"—whether of operatic, orchestral, chamber, or Church music—on the domestic instrument. Again, as an adjunct or accompaniment to the voice and most other solo instruments, there is no means of music in the home to rival a good piano. From aiding the child when learning his notes, to assisting the composer in evolving his aspirations, the household piano may well be characterized as the "fairy queen" of the enchanted realm of music. As an ever-ready source of music-making, practice to obtain proficiency upon the pianoforte deserves the primary attention of the musician.

The great secret of beautiful playing on this instrument lies in the independent and well-regulated touch of each finger on the hand. To acquire this power is no easy thing. It may take months, and even years, of patient practice. Our five fingers are unequal in size, shape, and capability. Their positions in regard to the palm of the hand, as in connection with each other, give to every member of the group an individuality which we emphasize when we speak of the thumb, the index, the middle, the "ring," and the little finger. The pianist, at the commencement of his study, knows how much easier it is to strike a note firmly and clearly with the first and second fingers than with those known as the third and fourth. The reason of this is explained upon examining the tendons of the hand. Both third and fourth fingers are more fettered by digital ligaments than are the remaining two and the thumb. The hand is constructed rather to grasp or to hold than to strike, in the sense in which we attack, or touch, the keys. Preliminary aids to strengthening the arm-muscles, and therefore the wrist and hand action, have been found helpful by many executants. Since the days of Johann Bernhard Logier, who invented the chiroplast, which was supposed to act as a hand-guide, there have been several mechanical contrivances for lessening the initial drill of the pianist. Among these, Macdonald Smith's series of muscular exercises, "From Brain to Keyboard," appear designed upon healthful and sensible

principles. Any wholesome gymnastic exertion which will bring the arm-muscles into play and induce a regular circulation of the blood from shoulder to finger-tip, will materially assist the hand in subsequently gaining suppleness and agility at the keyboard.

Coming to work at the pianoforte itself, the student should sit right at the center of the keyboard, with seat adjusted to that height which enables the lower arm, no matter in what part of the gamut a scale-fragment be played, to move parallel to the ground, or the plane of the instrument. The pianist-composer, John Field, among others, recommended the playing of preliminary finger exercises with a small coin on the hand, so as to obtain the tranquil pose of that member. It takes time to get the right art of finger attack. Notes must be struck, not with stiff hand, but with perfectly free knuckle-joints. First, in order of keyboard practice, should come five-finger exercises, those of Aloys Schmidt being as helpful as any others; and, in the case of young pupils, Mrs. Curwen's "Child Pianist" will be found of great assistance. Then might follow a thorough study of the scales, major and minor, in their various positions. These should be played slowly at first, evenness of excution being never sacrificed to speed. Afterward, to alternate scale-playing, sixths, octaves, and chords may be practised with loose wrist. In these exercises the hand should be allowed to swing up and down freely from the wrist-joint, as if upon a well-oiled pivot, the least stiffening in the forearm muscles being prejudicial to the desired effect.

All these departments of pianoforte drill must be developed gradually, and each species of exercise—five-finger, scale, and wrist-work—requires careful reiteration and daily repetition until perfect facility is gained. To avoid the monotony and drudgery, both to performers and listeners, of such essential strumming, contrivances like the Virgil practice-clavier—in which "clicks" instead of tone register the accuracy of touch—are worthy of consideration. The keyboard can be utilized (1) for the toneless practice of exercises; (2) the registration of degrees and accuracy of attack by means of up and down clicks, weighted according to requirement; and (3) the playing of pieces with the piano in its normal condition—quite a triumph of modern means to an end in aiding the pianist's practice.

Further details of pianoforte practice may be summarized briefly as follows, the scheme being capable of contraction or extension to meet individual needs: Having attained the free knuckle-joint attack of finger, even and clean execution in scale-playing, and crisp, full grasp of intervals and chords taken with loose wrist, such studies as those of Czerny's or Cramer's might be worked at with advantage. Then should come a progression through the classics, such as is suggested by Charles Hallé's "Practical Pianoforte School." Clementi's sonatinas might lead to Mozart's sonatas, and eventually to J. S. Bach's suites, preludes, and fugues. A course of piece work, varied by judicious drawing-room selections, might be from Schumann's "Album for the Young," through Mendelssohn's "Songs without Words," to Beethoven's sonatas. Miscellaneous playing could include Heller's "Nuites blanches"; Chopin's waltzes, mazurkas, nocturnes, etc.; Liszt's rhapsodies, etc. Among favorite classical show-pieces, probably such items as Mendelssohn's "Andante e Rondo Capriccioso," Weber's "Hilarité" and "Invitation," Chopin's "Berceuse" in D flat, and Raff's "La Fileuse," are a few of the most widely acceptable.

A feature of pianoforte practice should be the playing of accompaniments. Whether for vocal, violin, or other instrumental solos, the pianoforte is an invaluable addition for "filling in" harmonies, and the art of playing accompaniments is one which every pianist ought to cultivate. An accompanist should never be too assertive. At the same time, especially with nervous or uncertain soloists, some "lead," or encouragement, is often required. An experienced musician will know exactly what to do. In the case of amateur accompanists, however, the following hints may be useful. If the attack of a singer is clear and decisive, and every nuance of expression and rate of performance are carefully observed, it is the duty of the accompanist to keep with, rather than anticipate, the solo part. In all cases the faculty of looking ahead must be cultivated. Even eminent singers occasionally take liberties with the music they interpret. Sometimes pauses are overlooked, or in working up to a climax the speed is accelerated, although no indication that this should be done appears in the notation. Under such circumstances a good accompanist will accommodate himself in such a way to the solo performer that no sense of dragging or want of agreement is conveyed. In this way the playing of accompaniments really implies that the individuality of the accompanist must be subservient to the soloist. This is only as it should be; otherwise the fitting in of parts—the background of the picture—is incongruous.

Accompanying at choral rehearsals is splendid practice in the matter of time-keeping. The playing with solo parts can be learned only by assiduous work with the solo performers themselves. Quick perception—intuition, one might almost say—and the gift of reading at sight are essentials for the successful accompanist. If a friend can be found who is willing to rehearse dozens of songs, or solo violin, cello, or flute pieces daily with a budding accompanist, great progress will soon be made. But accompaniments should not be played rashly, or without due practice and consideration. Before offering to accompany even the simplest song, a player should glance through the music, note sudden changes of time and key, and, while playing, try to adapt his views as to speed and mode of rendering to those of the vocalist. The playing through of operatic rôles, or the trying over of such crucial tests in sight-reading as Beethoven's wonderful violin and pianoforte sonatas, can be recommended to the advanced student as the best imaginable practice.

Before leaving this subject, a few words might be said about the rendering of dance music. The string or brass band usually supplies the most acceptable aid to ballroom pirouetting. Failing this, the piano is frequently in evidence, and much depends upon the player if dances are conducted with spirit and success. A natural sense of rhythm, as well as intimate knowledge of the steps and positions of the various dances, greatly aids the performer. The main point is to mark strong accents definitely, and not to falter if a slight slip or mistake is made. As in playing accom-

paniments—and, to a certain extent, dance music is an accompaniment to bodily motion—the best way to become an accomplished executant is to have plenty of practice with the dancers themselves. Just as in accompanying, a fair share of the reading-at-sight faculty is requisite here. Even if chords are occasionally missed, the point is to go ahead, and aim at interpreting the swing of the music. Repeated practice and experience soon enable the player to clear his performance of error. A note-perfect rendering should, of course, be aimed at. Basses need special attention. The habit of some players of dance music, who dash at any bass and fill in left-hand chords by ear, is to be strongly deprecated.

Passing now to consider the organ, we must first remark that it is not so easily accessible for practice as the pianoforte; instruments at musical institutions, public halls, organ builders' establishments, and places of worship—outside the rare occurrence of a pipe organ erected in a private house—offering the student the main facilities for acquaintance with the king of instruments. A certain amount of manual work, such as the middle portion of J. S. Bach's "St. Anne" organ fugue in E flat, may be prepared in advance at the piano; but the true organ touch, pedal-playing, contrast and balancing of manuals and stop-registration can be learned only at the instrument itself. During organ-practice hours, particular attention should be given to these points, special care being devoted to the use of alternate feet on the pedal-board, and the clean legato grasp, so inseparable from the methods of the best organists. Stainer's organ primer (the Novello series) will greatly assist the learner in these matters. An organ course should include selections from J. S. Bach's chorales, shorter pieces, and preludes and fugues for the organ; Mendelssohn's preludes and fugues and organ sonatas; Handel's concertos, overtures, etc.; and Best's organ arrangements from the great masters. Miscellaneous items may be culled from the compositions of Batiste, Guilmant, Lemare, Lemmens, Rheinberger, Rink, Silas, Smart, Spark, Stewart, Widor, and many others.

An important part of the church organist's duties is the playing of hymns. Various plans are adopted in different churches for the announcement and performance of the chorale or hymn. Possibly the most acceptable, when congregational singing is encouraged, is that the officiating clergyman should first give out the number of the hymn and read an opening line or stanza, the organist afterward playing over an opening phrase. The beginning of a hymn is important. After the announcement and phrase-playing, as described, the performer should make a distinct break, taking the hands entirely off the keyboard. The tonic pedal should then be decisively sounded, and the choir trained to come in with absolute exactitude on the initial manual chord. When singers—as is often the case with amateur and rural choirs—are inclined to drag, some bright octave or four-foot stops should be drawn, and chords may even be played in a slightly detached or staccato manner until the correct rate of speed is restored.

The words of a hymn should always be watched carefully by the player, so that the sense of the verses may be reverently and becomingly interpreted. In a line like "In life, in death, O Lord, abide with me," a good musician will so account for the commas—making a suitable rallentando at the same time—that the contrast intended may be conveyed without undue exaggeration. Color-painting, with appropriate stops, is quite legitimate if not overdone. At the same time, great discretion and good taste are demanded from the performer in this respect lest anything in the way of ludicrous effects be unconsciously produced. The roaring of lions and a tempestuous deep do not always call for the thunder of a trombone pedal-stop. Often the use of soft sixteen-foot stops, or even the lifting of hands off the manuals so that the voices may sing unaccompanied, has a thrilling effect at solemn passages. When a strong forte is demanded, a full rather than strident registration should be sought for. Stop-combination depends on the nature of individual organs. The oboes on some instruments are execrable, while on others the delicate reedy flavor of such a stop is a coloring inestimably useful both for solo and accompaniment work. Experience and practice on various types of organ can alone teach tasteful stop-registration.

In practising the violin, the cello, and kindred instruments, certain portions of the pupil's time should be devoted to such matters as bowing, phrasing, the production of harmonies, etc. As in the case of practice upon most wind instruments, seclusion of the performer is advisable. A piano is generally located in a drawing-room, and usually must remain there. But a violinist may betake himself and his fiddle to a garret, and there draw forth preliminary wails to his heart's content. Advice to violinists, and to players on most orchestral instruments, might be summarized as follows: Select a remote quarter for preliminary practice, so as not to disturb others. Aim, when practising, at beautiful tone above all things, and learn to control it at will. Never waste time upon practice of pieces beyond the ability, and avoid undue length in selections to be prepared for concert playing. Hear as many good soloists on the chosen instrument as possible; mark their style, phrasing, etc., and prepare the pieces they perform accordingly until individual powers of interpretation are attained. Keep the instrument in good order, free from dust, and always pleasant to look upon and handle. Join a good quartet or orchestra, if possible. Nothing is better than ensemble practice.

A great deal might be written about technical exercises for various instruments. Each teacher and most music-school authorities have their favorite "studies" in the different branches to commend; and no doubt in the multitude of counselors there is wisdom. But the earnest student, no matter what instrument he chooses to excel upon, will soon learn to realize that his chief aims must be the production of beautiful tone and accurate execution; and to attain to these, the main point is to drill the five fingers, the arm-muscles, and —in the case of vocal music and wind instruments— the breath. The Messrs. Augener (London) have issued a highly instructive series of "Guides through Music Literature," which should prove most helpful to the self-taught student. These include the arrangement of pianoforte, violin, violoncello, organ, and song exercises and pieces, graduated according to difficulty. These, with such publications as Charles

Hallé's "Practical Pianoforte School," already mentioned; the Studies of Cramer, Czerny, etc., and Köhler (for very young pianoforte students); the famous Violin Schools of Bériot, Hermann, Spohr, Vieuxtemps, etc.; the Violoncello Etudes of Davidoff, Dotzauer, Duport, and others—most of them brought out cheaply in the "Edition Peters" (Leipzig); Organ Albums of Best, Rinck, etc., together with the chorales, preludes, and fugues of J. S. Bach, and Mendelssohn's preludes and fugues and organ sonatas, should form good groundwork for solo players on these different instruments. The catalogues of the eminent firm of Breitkopf and Härtel (Leipzig) contain also most of the essential studies for performers on all instruments, while the stringed trios, quartets, etc., of Haydn, Mozart, Beethoven, Brahms, Schumann, Dvořák, etc., offer ample material for really devoted study and practice.

Regarding the time for practice, morning hours are best when these are convenient. Practice should not be persisted in at times unpleasing to other people, no matter how much the enthusiast may desire to play scales at 5 A.M., or polish up show-pieces with midnight oil. The preparation of regular time-tables of practice is to be recommended, if resolution is sufficiently strong to adhere to them faithfully. The following proportional division of an hour's daily practice upon any instrument may be suggested: Devote ten minutes each to (1) arm, wrist, and finger drill; (2) scale-playing; and (3) technical exercises. The remaining half-hour of the time could be divided into segments of twenty minutes to the classical, and ten minutes to the secular piece under immediate study. A division of this kind may be considered a fair apportioning of labor, as it gives half the time to drill-work proper, and half to applying the drill. One hour a day seems quite enough for young children, nor should the delicate overstep it without due consideration. It may also be found sufficient to keep a trained player's hand in, and if judiciously spent it is more helpful to the student than three hours or more. For the mind is apt to wander, and physical energy to grow weary, during a protracted period. If, however, three or more hours must be given daily to practice, it should not be taken consecutively but with intervals for rest or exercise between. The amount of time given to practice must, however, be left for individual decision according to inclination and circumstances.

II. THE PIANO AND HOW TO PLAY IT

By Mark Hambourg

A Modern Instrument—Spinet and Harpsichord—First Piano—Development and Use of the Piano—Great Composers and Players—Study and Practice for the Piano—Outline of a Course of Work.

WE are all so familiar with the modern pianoforte that the fact of its being an entirely modern instrument is apt to be overlooked. Yet, whereas musical instruments of one kind or another have existed from the very earliest times, the inventions that gradually led up to the piano as we know it to-day were not made until about 1720, and no very material advance was made till considerably later than that date.

The most familiar forms of early stringed instruments played with keys like the piano were the spinet and the harpsichord. The world's first pianoforte was invented and produced by Bartolommeo Cristofori, a Paduan harpsichord-maker. His invention of the escapement and check action early in the eighteenth century opened up such wonderful possibilities for the instrument that from that day harpsichord-makers and inventors everywhere brought their attention to bear on the subject, and pianos of various kinds were manufactured with varying success by a number of different makers.

About the year 1800 John Isaac Hawkins, an English civil engineer living in Philadelphia, invented and produced the cottage piano, or upright grand. In his original instrument he anticipated almost every discovery that has since been introduced as "novel," and the whole history of pianoforte manufacture began to undergo a complete change from that time.

Having spoken of the development of the instrument, it may now be as well to speak shortly of the development of its players and the music that was written for it. From the time of Palestrina to that of Bach and Handel instrumental music was written chiefly for the organ. From then till the time of Beethoven, Haydn, and Mozart, instrumental music quickly developed; the piano took a predominant place, and there rapidly grew up a romantic school of musicians, among whom may be mentioned Schubert, Weber, Mendelssohn, Schumann, and Chopin. The last named, I venture to say, represents the climax of the development of pianoforte literature; for while all the great musicians from Bach to Chopin contributed their best ideas and creative power, yet Chopin was undoubtedly the bard, the tone-poet, the soul of the instrument. In his music we find all that is best and most full of meaning, his works containing all those varying contrasts that make piano music so fascinating. Tragedy and romance, heroism and fanaticism, lyricism and dramaticism, grandeur and simplicity, brilliancy and

restfulness, all are there, and his changing moods follow each other in such quick succession that his music exercises a peculiar charm upon every one who listens to it.

Clementi was the first of a school of virtuosi, among whom may be mentioned Steibelt, Dussek, Hummel, Field, Kalkbrenner, Hertz, and, more recently, Dreyschock, Schulhoff, etc., who were virtuosi of the dry order. Although some of them used their virtuosity in a powerful way and others in a delicate way, they all used it as an end instead of as a means to an end, and all of them played, as a general rule, compositions that gave them an opportunity to show off their brilliant technique and their ability to conquer the greatest difficulties.

Liszt and Anton Rubinstein were the giants who combined great virtuosity with intellect, feeling, and imagination, and it is through them and their followers that piano-playing has reached the highest standard.

In just the same way that almost every one has a different voice, so has almost every one who plays the piano a different touch; and just as the voice can be improved by training and practice, so can the touch be altered. It is toward the matter of touch that the earliest lessons of the pianist should be directed; for the piano is such a sensitive instrument that the improper use of a single finger may alter the tone-color of a whole passage, and since tone-color is such an important factor in musical expression, it is of the utmost importance that the student should have perfect command of the keyboard in this respect.

Of course, the first thing a student has to do is to acquire precision, equality, dexterity, and power. The capacity to modulate the tone will follow. The very name of "pianoforte" indicates that it is an instrument of contrasts, and contrasts are of just as much importance in music as they are in speech. Professor Leschetizky once said: "To make a beautiful composition sound dull and uninteresting is no hard matter, but to make a composition that is itself dull and uninteresting appear beautiful and full of meaning—that is the consummation of the pianist's art!"

Now it will be obvious that, in addition to the ordinary study and practice that are necessary for the acquisition of technical facility, study and practice of an entirely different kind are essential for the cultivation of what may be termed the musical ear, the possession of which is absolutely indispensable. The student must be able to distinguish intervals and chords with discrimination, as well as pitch and all the shades and qualities of sounds, and must train his ear until he can unhesitatingly distinguish every degree of power, beauty, meter, and rhythm. In very many cases it will be found that, while the ear can easily be trained to distinguish intervals and chords, it cannot be so easily trained in other ways; indeed those who have a perfect ear for pitch are frequently quite deaf to qualities of tone, and vice versa. The fact is that the ear is a delicate organ which has to be very carefully treated if it is to do its work to perfection. It is an interesting fact, for instance, that in cases where the ear has constantly to convey certain sounds to the brain, its use is liable to become impaired. It is no very rare thing for the player, say, of a piccolo eventually to become quite insensible, so far as the particular register of his own instrument is concerned, as to when he is playing in tune. He can readily appreciate any mistake made by the player of a double bass or some instrument with a lower register than his own, but, so far as his own register is concerned, his ear may become worn out, so to speak. In the same way the double-bass player may be able to distinguish every difference of tone in the piccolo and be quite insensible to differences of tone in the register of his own instrument. It is thus with the ear just as it is with the palate, which frequently becomes so familiar with certain tastes as to grow, after long and constant use, insensible to certain subtle differences once easily distinguishable. I have diverged to this extent simply to impress upon students the importance of carefully cultivating the ear in all departments equally, and I will now proceed to speak of various technical points which require special study.

I have already referred to the importance of touch. In no branch of piano-playing is this more emphasized than in staccato and legato passages. Good staccato and legato is very difficult to attain, and it therefore requires a great deal of study and attention on the part of the student. In legato playing the wrist must be kept steady to such a degree that a coin balanced upon it remains in position throughout the playing of the passage. One finger must not be raised until the next descends.

In staccato playing, the best is what is known as "finger-staccato," the fingers being made to spring up from the keys as quickly as possible, as though they were touching molten metal, or, in other words, "like a cat walking on hot bricks." There are various kinds of staccato playing, wrist-staccato, wrist and finger staccato, etc., but special attention and work should be devoted to finger-staccato, since this is the kind most used, besides that it develops and strengthens the muscles of the hands and fingers to a very remarkable degree. In staccato as well as in legato playing precision and equality are most important, and the equality must be not only in touch but also in time.

Speaking of equality in touch and time, I may here mention the great importance of devoting plenty of practice to the playing of chords. To obtain proper effect from a chord, all the notes of each chord must be struck with equality of touch, force, and pressure. When practising, in order to make sure that the best effect is being got, the notes of each chord may be divided up between the two hands. After striking a chord several times in this manner and listening carefully to the effect, it is easy to compare the result with the effect produced when the same chord is struck with one hand only. By practising in this way, a fullness and grandeur will be imparted to chord-passages which is very essential.

Before I leave the technical side of piano-playing I should like to call the attention of my readers to the enormous importance of the proper use of the pedals. Anton Rubinstein once explained to his pupils that pedal in piano-playing was the soul and life of sound, since it beautified the tone of the instrument and created many effects which would otherwise be quite impossible. Artistic pedaling is in itself a very difficult art, and requires considerable knowledge of harmony and musical form as well as a highly developed

musical taste. It would be easy to write at considerable length upon the subject, but for our present purpose it will suffice if I mention the following essential rules:

Never use the same pedal for different harmonies.
Never use the same pedal for two different phrases.
Do not use the pedal at the end of a phrase unless there is some special reason for it.
Use the pedal for long, melodic notes. In such cases I always use what is known as the "retired pedal," that is to say, depressing the pedal after striking the note.
All foundation-notes of chords require separate pedaling.
The use of the pedal is very important in climaxes.

Just as knowledge of grammar is necessary in order that a language may be properly spoken and understood, so is knowledge of harmony, counterpoint, and theory necessary to all who aspire to advanced piano-playing. Harmony, counterpoint, and theory are the grammar of music, upon a knowledge of which interpretation and phrasing largely depend. The connection between music and language is very much closer than people usually imagine; music being the expression of thought in sound of one kind, language the expression of thought in sound of another kind. For this reason it is very necessary that all musicians should study declamation. The great actor, when undertaking a new rôle, strains every nerve to make his interpretation of it impressive and attractive, taking advantage of contrasts, climaxes, pauses, emphases, and so on, in order to play upon the emotions of his audience. The pianist's is an exactly parallel case. He, too, must observe his contrasts, his climaxes, his pauses, and his emphases—in short, every movement must be rendered with the emotion that it calls up in him.

This explains the difference which is usually noticeable in the interpretation by different players of the same works. It accounts also for a pianist so seldom playing the same piece in exactly the same way. Pianists are not all equally emotional, consequently their interpretations vary in some degree; while no player is often swayed by his emotion to exactly the same extent every time he plays a particular piece, and as his performance is but an expression of his mood at the moment, it follows that his interpretations must always vary in some degree.

As to the question of phrasing in music, this forms a particularly important branch of study to which special attention should be given. If you have ever listened to a great speaker, you will have noticed that if he has occasion to make use of the same or similar phrases or sets of words more than once he uses a different tone of voice on each occasion. Were he to use the same tone of voice for each of similar phrases his speech would become monotonous, for although the words he utters are of the first initial importance, it is his tone of voice that brings out their full meaning and makes his delivery attractive.

With this end in view each new work that the student attempts should be carefully studied little by little, mastering its general division in the phrases and then obtaining a different effect for each. A musical illustration that I frequently refer to when writing or talking on this subject is Chopin's 20th Prelude. The theme of this prelude may split up into three phrases. In the first phrase, a loud effect may be used; in the second the melody may be brought out by accentuating the top note of the chord, the whole phrase being played *piano*; in the third, which may be played *pp.*, the alto part can be brought out by accentuating the middle note of the chord. Many other differences may be employed in the rendering of these three phrases, each of which may itself be divided into two or four subphrases, so that there are literally scores of different ways of playing the prelude, each of which may be equally correct musically, even though some arrangements may not be so attractive as others. The pianist with originality and imagination will discover for himself methods of phrasing each work he attempts, without necessarily binding himself down to any hackneyed rendering.

In giving the above advice I do not wish it to be understood that I would recommend students to fly in the face of existing traditions regarding the interpretation of certain works. In a general way traditions should be accepted, since they are the result of the experience of the greatest virtuosi. But the student should be influenced and not enslaved by them, and when his mind and musical knowledge are properly developed they may receive the impress of his own individuality.

When once he has mastered the art of phrasing, the student will be in a position to introduce into his playing that "tone-color" without which music is cold and unconvincing. If one studies the works of the great composers one cannot help remarking upon the largely different methods that each employs for the introduction of color into his music. The student cannot do better than examine the works of Schumann if he wishes to acquire a knowledge of beautiful color-schemes. Indeed, I regard the study of that master's work as a very important factor in musical education, since the pupil will thenceforward be able to compare the color-schemes of other composers with those of one who was in this respect master of them all.

As regards what musical literature should be studied, while, of course, it is impossible for me here to deal with such a question fully, I may yet perhaps outline a rough course of work.

For beginners, I recommend the études of Czerny, known as the Etudes de Vélocité, 40 Daily Studies, and the études, Op. 740 (4 books); also the Cramer études, Hans von Bülow edition. For the higher development of technique, I recommend Clementi's "Gradus ad Parnassum," Tausig's edition; Chopin's études, Op. 10 and 25; the Schumann-Paganini studies, and all the Liszt and Rubinstein studies.

The compositions to be worked upon should be selected from the sonatas of Haydn, Mozart, two and three voice inventions and preludes and fugues of Bach, Scarlatti, Dussek, Clementi, Reinecke, Hummel, Weber, and Beethoven; the nocturnes of John Field, various compositions of Hiller, Moscheles, Thalberg, etc.

Of the romantic school, careful study should be given to selected works from Schubert, Mendelssohn, Schumann, Chopin, Rubinstein, Liszt, and, among quite modern composers, Brahms, Grieg, Tchaikovsky,

César Cui, Rachmaninoff, Arensky, Saint-Saëns, and César Franck.

I also strongly recommend all students to play, if possible, ensemble music; that is to say, with a trio or quartet of stringed instruments, or even with another piano part, since this helps to develop a knowledge of rhythm and the power quickly to interpret the meaning of a composer.

In conclusion, I would emphasize the great need there is for emotionalism and originality in music. Here, as nearly as I can remember, is something that Rubinstein once said: "The musician who only plays the music of a composer correctly will never move from the ranks of the mediocracy. Only when he learns to express the inmost thoughts of the composer and the breadth and greatness of a composition will he himself have a chance to become great. To be able to execute a musical composition one has to work hard to master the technique, but to interpret it well, much more than technique is required. What is wanted is the capacity for feeling, imagination, and analysis. The pianist who possesses these qualities is able to transform a poor composition into a beautiful one. Even in the works of great composers he will be able to discover and bring out effects which the composers themselves omitted to mark, or which did not occur to their minds. Mediocrities are afraid to be individual and original, though those who have no talent for originality or individuality may be very good executants."

III. THE OCTAVE STACCATO

By Xaver Scharwenka

Positive and Negative Staccato—Position and Attack in Each —Production of the Octave Staccato—Development of the Muscles Used in Staccato Playing.

THERE are two kinds of staccato, the positive and the negative. These may be subdivided and named according to the particular anatomical joints that come into play in the different species of attack. Thus we speak of elbow (or forearm), wrist, knuckle, and finger staccatos, and finally these forms occur in every imaginable combination, two, three, or all the joints acting simultaneously.

In the production of the positive staccato the member used in the attack is held above the keyboard at a given point, the distance of which is determined by the volume of sound required. The seat of the motion depends upon the kind of staccato to be produced. It may occur in elbow, wrist, knuckle, or finger joint; but in all cases the attack is made swiftly and with a rebound, the attacking member being brought back immediately to its original position above the keys, and kept there till the playing proceeds.

In the production of the negative staccato, on the contrary, the member used in the attack is in contact with the keys. The fingers must *feel* the keys. The attack is made by a sudden pressure, after which the attacking joint is swiftly withdrawn, to be brought back to its original position in contact with the keys.

In octave staccato we must pay special attention to the position of the hand, the elasticity of the joints, and the sources of strength brought into play in the movements of hand and arm. It should be observed that the position in octave staccato is unlike that usual in the playing of scales. The hand must point outward, so that it forms an angle with the arm. This enables the thumb to reach both the upper (black) and lower (white) keys. The thumb, which is bent a little, is held at an angle of forty-five degrees to the keyboard, resting on the lower key near the upper one in negative staccato, and above the white key in the same relative position in positive staccato. The thumb is straightened out in moving to the upper key, which should be near its tip, the other fingers remaining slightly bent.

This position of the hand, combined with the movement of the thumb just described, makes unnecessary the forward and back movement of the arm (from the shoulder), which has so bad an effect on the equality and rapidity of the successive tones. The upper arm, however, must carry the hand (and forearm) in its motions to and from the center of the keyboard, and not remain passive, as is the case in ordinary finger exercises. The attack itself, which follows these preparations, is made according to the laws of the staccato.

In the production of an octave staccato in quick tempo, the wrist-joint is usually the hinge which is the seat of motion. In slow octave movements, requiring a greater application of strength, it is better to use the elbow-joint. The hand must always keep its elasticity. This is of the greatest importance, from its influence on the quality of the tone. A hard, rough sound can usually be traced to stiffness of the wrist, even when the wrist itself does not enter directly into the attack, as, for instance, in running a scale.

Attention should be given to the fact that in the production of the octave staccato by a combination of the elbow and wrist joints the forearm originates the motion, while the wrist-joint remains flexible like a hinge.

The source of the strength used in the production of a wrist-joint staccato is derived from the lower arm, that for the elbow-joint staccato from the upper arm. In combinations of the two joints, much attention should be paid to the rational development of the muscles separately and in unison. Repetition in octave staccato is a special subject requiring separate study.

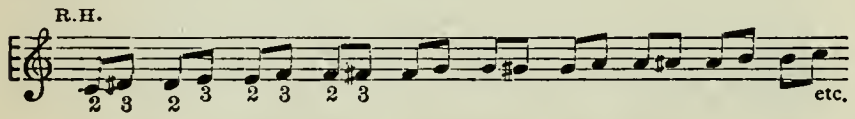
It may be well to state that the fatigue which is produced so easily, and the resultant stiffness of the wrist, may be avoided by an up-and-down movement of the forearm at the wrist. The lower arm supports the movements of the hand.

IV. THE TWO-FINGER EXERCISE

By William Mason

Rhythm in Technical Practice—Value of Accent—Control of Muscles—Elasticity, Rigidity, and Relaxation—Correct Attack.

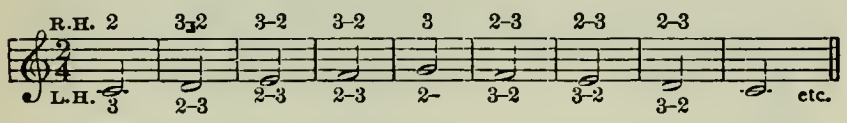
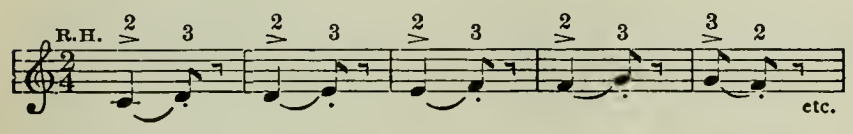
SEVERAL of Liszt's pupils who have since become famous were once discussing the amount of time wasted in dry mechanical exercises—time which, better applied, would speed the student well on his way to virtuosity. Liszt came by and listened. "All true," said he, "but there is one little exercise which has come down from Hummel that I never give up. It does me more good than anything else."

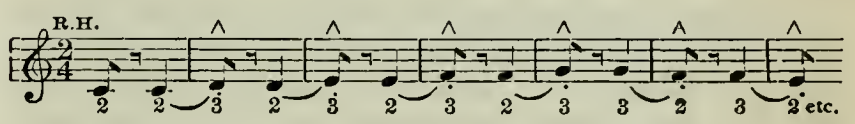


Although Liszt was too musical to practise unrhythmically, he played this two-finger exercise on this occasion without rhythmical form—simply as a gymnastic exercise on the keyboard. When I came back from Weimar and began to teach, it occurred to me that the mind was not infinite, but finite, and required a definite beginning and end to all its mental processes; that it could not preside successfully over a series of motions repeated indefinitely—that is, without symmetrical form. This discovery was an entirely new standpoint for the study of technique, and I have lived to see the idea of rhythm as a factor of technique leaven all the judicious teaching in America. "It is strange," said Moscheles, in his "Recent Music and Musicians," "that no one has ever thought of writing scales with accents. One day some one will found an instruction book on this plan." But scales had already been taught thus in New York for ten years.

It is a practical fact that the mental energies will cooperate to carry the fingers through any given correlation of motions of which the end is foreseen, when they will flag and fail in the same routine if not braced to reach a certain definite goal. I applied this principle most successfully in the cultivation of velocity in scales and arpeggios by what racing men would call "spurts," as set forth in my "Touch and Technic." Even in the study of the elementary exercise with which this paper deals, a pupil will soon acquire a neat and precise delivery by the use of accents, when without them he will falter and stumble helplessly. Accent concentrates the thoughts, introduces symmetry, and therefore comparison, and thereby makes the first steps toward equality of touch and toward feeling for phrasing. There are two other advantages to be derived from the use of accent. Each accented tone should be preceded and followed by a tone contrastingly light. Thus the tension of the accenting fingers is followed by the relaxation of feeling caused by the preparation of the following soft tone. This promotes an elastic and controlled attack, and as a consequence a musical quality of timbre. Coincident with the cultivation of the rhythmic instinct arises a desire for intelligent musical expression. Thus the artistic talent of the student is awake and active from the first lesson to the last. Properly applied, the principle of accent brings the whole field of technique—scales, arpeggios, double notes, chords, and octaves—under control. A lady once asked whether Schumann wrote "Kreisleriana" to illustrate the two-finger exercises, or Mason got the two-finger exercises out of "Kreisleriana." That is a good example of the way in which these accented motions enter into the most advanced technique and the most romantic composition.

The first step toward any correct motion whatever in piano technique is to obtain control of the muscles of the fore and upper arm. Draw your finger sharply from the key, and at the same time drop your wrist and watch how the muscles concerned contract almost up to the shoulder. Before your finger can make a correct attack on a key you must learn to relax all these muscles at will. "Devitalization" is the modern word for this complete relaxation. Perhaps "limpness" is simpler and more expressive. After the attack the muscles used must immediately become limp, and the muscles which should not participate in the motion must be limp all the time. To acquire this

control, practise letting the whole arm fall so that some one finger—say the index—comes in contact with a key, and hooking on to it prevents the arm from falling farther. This is "attack by weight." "Attack by weight" and "attack by stroke" produce totally different qualities of tone. The mellow and full quality obtained by attack by weight should be acquired as soon as possible. The exercise described above may be called the "drop and finger-tip." It should be practised with each finger separately. When you have observed the sensation of the muscles of your arm so that you know when they are contracted and when relaxed, study the following exercise. Begin every exercise with a down-arm touch—i.e., attack by weight, but proceed with this one with attack by stroke.

Lift the fingers high from the knuckle-joints and bring them down promptly and firmly upon the keys. The muscles of the attacking finger, which are located in the forearm, may be tense at the moment of stroke, but must relax as soon as the attack is made and the weight of the finger has settled on the key. In any technique where the seat of the motion is in the knuckle-joints the finger must be elastic, free from the weight of the arm until after the attack is made. When the finger has acquired the ability to rise freely in the knuckle-joint the process of strengthening that joint begins. This I accomplished by means of the following exercise, which must be practised by each pair of fingers in turn.

Raise the index finger in the knuckle-joint and strike C (the first key) with an accent, and therefore with some muscular tension. Stretch out the third (middle) finger and flex it inward suddenly so that the tip touches the palm of the hand. Do this firmly, but without accent; the tone produced must sing. In practising this exercise very slowly, to strengthen the fingers, there may be some tension in wrist and forearm. But later the whole arm must be perfectly quiescent, while the muscles belonging to the attacking fingers are in elastic tension during stroke, and then immediately relaxed. There is a difference between elastic tension perfectly controlled by the will and that turgid rigidity of the muscles from which they refuse to recover. An habitual condition of involuntary contraction originates all the abominable sounds made by heedless thumpers, and is responsible for nearly all the failures of diligent students to acquire execution. In extreme cases it produces cramp, and ultimately scrivener's paralysis and weakened sinews. The palm of the hand in particular must not be allowed to become rigid. The normal condition of a pianist's hand in the act of playing is one of controlled elasticity, combined with relaxation at the completion of each motion; that is, the hand must not be flabby—it must be supple. In all correct attack three moments are clearly discernible: that of preparation—this should be deliberate; that of attack—this must be as swift as thought; that of recovery—this must be conscious. No matter to what point velocity may be carried, the mind must will and cognize these three different operations. When the fingers have all ascended and descended the scale, in the above exercise, let it be repeated as follows:



Here the attack of the first finger is unaccented, and the strong accent of the second finger is accomplished by a quick, tense pressure, combined with a flexing motion, which brings the finger-tip to the palm of the hand, as before. Neither form of this exercise is complete without the other, but practised in alternation and with different degrees of energy and speed, the two become the most valuable foundation for technical study. The principle of studying passage-playing by varying the rhythmic accent is technically most important. The most refractory run studied alternately in rhythms of three, four, six, and nine, becomes plastic and certain. Long rhythms are best for the purpose, because they promote greater smoothness. Scales, arpeggios, and figurated passages should be systematically studied in this way, and the result will be a fluent execution and a limpid tone.

V. ATTACK BY STROKE

By S. B. Mills

Rubinstein's Prophecy—Fundamental Methods of Attack—Stroke-playing—Production of Accented Tones—Legato Playing—The Full Tone—How to Acquire a Fine Tone.

RUBINSTEIN once said to me, "The newfangled notions of technique, by which legato and cantabile playing are sacrificed to the effort to obtain orchestral effects, will some day give place to the old ideas of Hummel and Moscheles." He lived to see his prophecy fulfilled. The technique of Paderewski, orchestral as it is in passages demanding such treatment, is grounded in the pure finger-motions taught by Czerny and Hummel. To their finger-work both Rubinstein and Paderewski owe the charm of their singing tone, their exquisite legato, and their superb treatment of all cantabile and polyphonic forms.

The idea of equalizing the touch of the five fingers is not very old. My father was for many years organist of Gloucester Cathedral, England. Dr. Crotch told him that, when Frouburger came from Germany and played Bach, every one was astonished at the peculiarity of his technique, and said, "He plays with his thumbs." After the new idea gained ground editors began to put a cross over the notes to be struck with the thumb. At first this member of the hand was pretty much confined to the white keys; now it is necessary to educate it to play black keys and white with equal facility, and with the same tone-quality as that possessed by the fingers. As a means of obtaining these conditions, no composer equals Bach. Bach is daily bread to the pianist.

There are three methods of evoking sound from the piano with the fingers, each useful in its place: (1) The key may be pressed downward by the muscular tension of the finger—this is attack by pressure; (2) it may be pushed downward by the weight of the arm —this is attack by weight; (3) it may be forced down by the velocity of the finger as it descends—this is attack by stroke.

This paper will be devoted to a description of the last method of attack, a form of motion which is the basis of all figurated passages, of legato scales, arpeggios, double thirds, and of the flowing cantabile style.

Attack by stroke is the germ of all fine concert playing, because it produces a tone at once brilliant, firm, and carrying. Properly used, this tone fills the concert-room, while other methods of attack lose in firmness or positiveness what they gain in other qualities. According to Henselt, the normal position of the hand is derived from the length of the fingers. Place your hand on the keys with the tip of the thumb turned slightly toward the palm, the tip of the little finger resting squarely on the key, not turned sidewise so that the side of the nail is in contact with the ivory. The other fingers should be curved so that the fleshy ball of the finger-tip (but not the nail) is in contact with the key. The ring finger should be more curved than the other fingers, to compensate for its weakness. Special attention should be paid to the knuckle-joints; they should never be depressed below the level of the wrist. The knuckle-joint of the little finger in particular must be educated to stand up firmly on its finger, so as to afford a good bearing for the finger in its stroke.

The wrist must not rise above the level of the knuckles; in close legato playing it may fall below it. Whenever the wrist rises above the plane of the knuckle-joints the weight of the hand and arm comes upon the fingers. The attack then degenerates into attack by weight, and the quality of the tone undergoes a change.

The finger should be prepared for stroke long in advance, and not raised at the moment of attack. The muscles which support the finger in the air should be relaxed at the moment when the opposite muscles bring the finger swiftly down on the key. This is practically impossible if the finger be jerked up exactly when it should be going down. The proper moment to prepare the finger for the stroke is that when it rises from the key whose note has expired. Thus, instead of two opposite and almost simultaneous motions in attack by stroke, there should be only one.

The fingers, however, must be raised to produce the accented tones, not jammed down with a pull from the wrist. The wrist must be perfectly loose, but also perfectly quiet, in stroke-playing by the finger. The higher the elevation of the finger at the moment of attack the stronger the blow and the louder will be the tone.

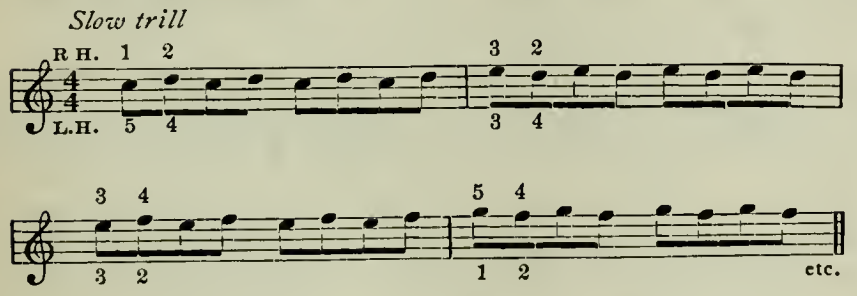
The school of piano-playing to which I adhere—which is also the school of Moscheles, Rubinstein, and Henselt—was much advanced by the greater deepness of touch and the enormous increase of tone resulting from the discoveries of Henry Steinway and his more famous son. This is the legato school, as opposed to the leggiero school of Tausig and Joseffy. My own conception of legato grew very much, in consequence of the great singing tone and the crescendo of tone, in response to pressure, offered by the piano I play. The touch of the pianist is more dependent upon the action and the peculiarities of tone of his instrument than people imagine.

In legato playing there must be a perfect connection between the tones of the successive notes. This is dependent on the firm pressure upon each key until the precise moment that the next tone begins to sound. In finger-playing the weight of the arm is divided between the shoulder which supports the elbow-joint and the playing finger which supports the hand and forearm. But the weight must always be on the finger

which has already struck, and never on the finger which is in the act of striking. In pure finger-staccato all the weight of the forearm is supported by the muscles of the elbow. The stroke itself is exactly the same as in legato.

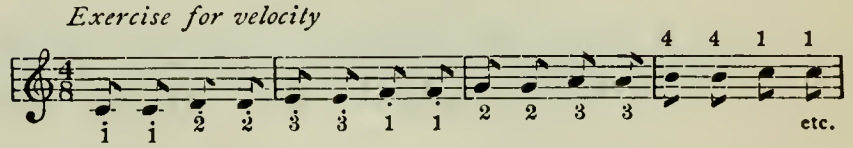
There is a good deal of tension in the finger while in contact with the key; the muscular pressure of the finger produces the full round tone so essential to a noble legato touch. This pressure is exerted by the nail-joint of the finger, and on the strength of this joint the fullness of the tone mainly depends. Its loudness results from the strength of the knuckle-joint, and its brilliancy and elasticity from the velocity of the finger in its descent on the key. It requires much more strength to play legato in pianissimo than it does to play forte, because the fingers must be prepared for stroke nearer the keys and the attack must be slower. The demand on the muscles is therefore much greater. Pianissimo practice is therefore very strengthening to the fingers; such a pianissimo as will carry, and sing; the opposite of that weak tone produced by a partial stroke.

The secret of acquiring a good tone, an equal touch, and great velocity, lies in very slow practice. Piano passages should always be studied forte, forte passages piano, to obtain security of touch. All passages may be reduced for purposes of study to a series of slow trills—i.e., a careful alternation of each note with the note that immediately follows it. When you can play every note in a piece correctly in groups of two notes at a time, then you may play the piece in groups of three and four, but every note should be studied separately with reference to its two next neighbors. Thus the slow trill is the basis of the execution of all music,

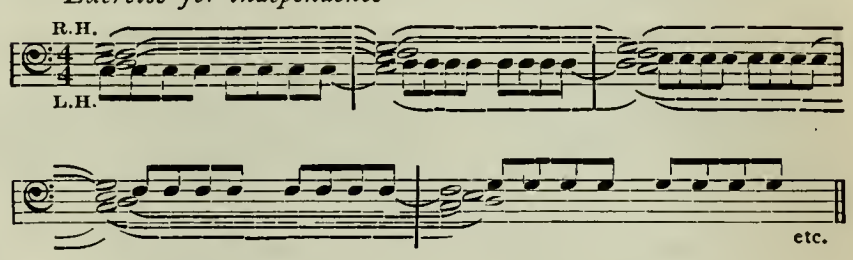
Slow trill

and is the first thing to practise. It should be studied with a careful ear to the perfect equality of loudness, and timbre of each tone and of each finger. Do not raise the finger too high, but make the attack as swiftly as possible.

When it is desirable to gain velocity of execution, the following variation is most helpful:

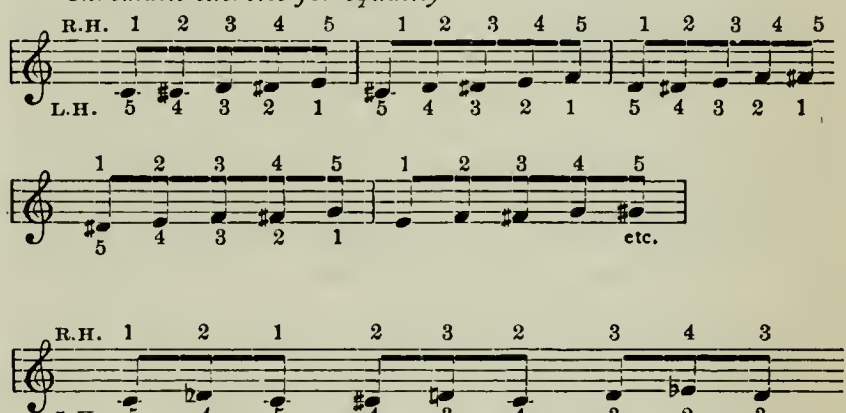
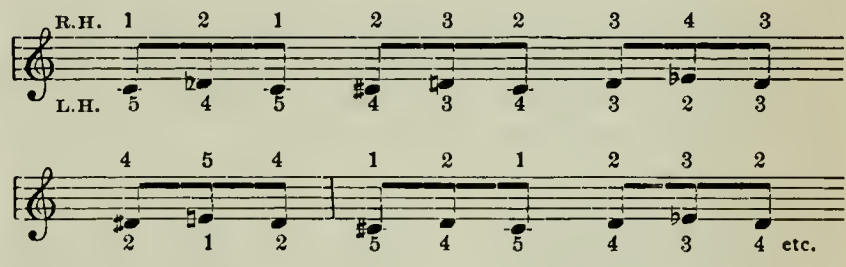
Exercise for velocity



If the fingers are not free and independent the form should be altered thus:

Exercise for independence

holding all unoccupied fingers down, and with a loose wrist and arm. The arm should always be relaxed.

To obtain perfect equality on all keys, the following exercise is the most valuable that I know:

Chromatic exercise for equality

The ear should not be able to detect the stroke of the thumb by its sound, or any difference between white keys and black.

VI. HOW TO ACQUIRE A MUSICAL TOUCH

By B. J. Lang

Difference in Players—Purpose of This Paper—Individual Qualities—Forty Daily Exercises and How to Play Them.

IT is universally admitted that no two persons produce exactly the same sounds from one and the same instrument; no two persons have quite the same touch; that is to say, the same music played in the same tempo by A and then by B will produce two differing results. The causes of this fact are both too numerous and too obvious to need mentioning.

My purpose in this paper is to aid you to develop as an important part of your technique the power to graduate and vary with freedom and ease the dynamic force of every tone you produce, whether that tone be one of many consecutively and swiftly played, one of a few quite slowly played, or one of few or many simultaneously played.

Be your characteristics of temperament, poetic sensibility, personal magnetism, imagination, etc., what they may, you must zealously cultivate such technical ability as will be serviceable in the more subtle expression of your art, as well as in the well-defined and practical. For the purpose of obtaining the power to graduate a series of tones, to color in divers ways everything which you play, and to produce the chiaroscuro in pianoforte-playing which is one of its ever-varying charms, I commend to your most industrious pursuit the following forty exercises, each of which should be played not less than one minute at a time, and invariably once a day, together with whatever you may otherwise play during a given month. Practise these exercises slowly, at the rate of one hundred notes a minute for one half the time, and as rapidly as you can the other half.

The graduation of tone should be constantly kept up; but the playing from day to day should vary from the most extreme "overlapping" legato to an extreme staccato, always holding to the one or the other for the whole sitting. You also should sometimes use an abrupt hammer-blow, and at others the most caressing pressure of the key that is possible. Each different method thus indicated should be separately pursued for one day at least. By carefully practising this series of exercises one month in each year, be your general method of playing reasonably good, I can safely promise that you will acquire (to such a degree as is physically possible with you) the means of producing such dynamic nuances in your piano-playing as your artistic nature may conceive.

If you would fully appreciate the importance of all this, try to play a few passages of unusual difficulty quite softly and without here and there missing a sound; the result of such an attempt would probably show that to execute a passage distinctly and clearly and with even force is one thing, while to play it with varying force is quite another. I doubt if any exercises, no matter what their special purpose may be, should be played without variation in quantity and quality of tone. The very name as well as nature of the instrument which we are trying to learn to use, and whose possibilities we hope to fathom, is "soft-loud." Every pianoforte performer of excellence has become what he is through persistent study of himself and of his instrument.

Physical force, speed, and endurance are qualities of great value, but they must be supplemented by every possible adjunct in the way of power of control. I am trying to excite your interest in a matter that means acquiring ability to control powers which we will presume you already possess to a reasonable degree. Give these simple exercises a fair trial and you will be rewarded for your pains. Invariably charge each set of eight strokes with as earnest a desire to increase or diminish in loudness the sounds produced as you would if those tones were the component parts of a beautiful musical phrase.

Although these exercises are written in E major, they should be practised also in C and B major, and in A flat, D flat, B flat major.

A very helpful companion to these exercises would be the practice of double thirds and sixths in the various major and minor keys, always playing either the lower or higher note of each third or sixth in each hand much louder than its mate. The first twenty exercises are for the right hand, the other twenty for the left.

RIGHT HAND

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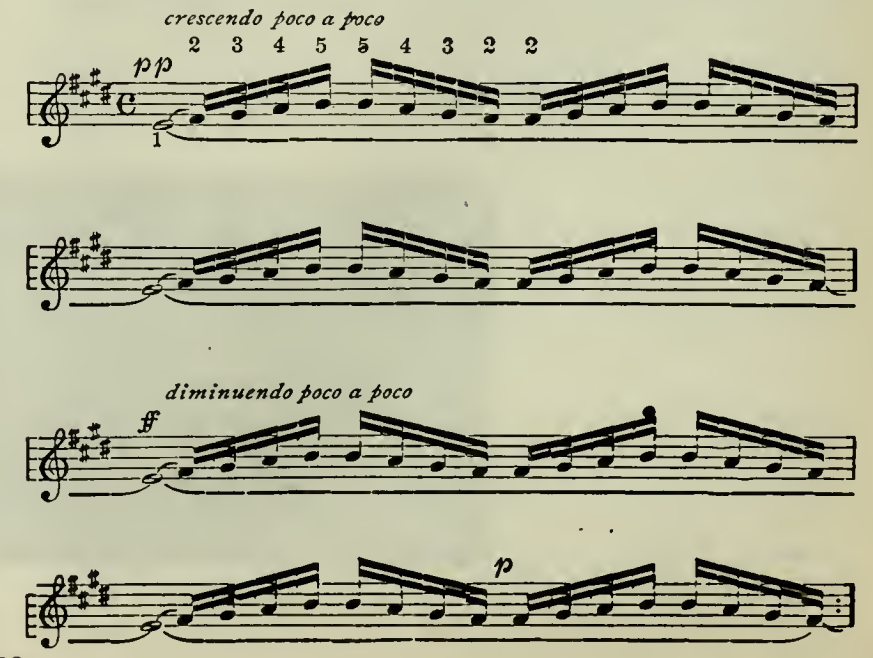

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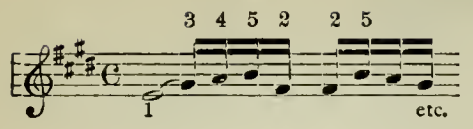

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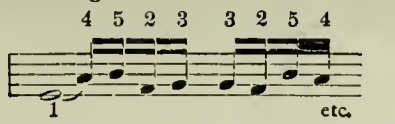

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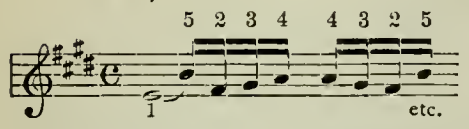

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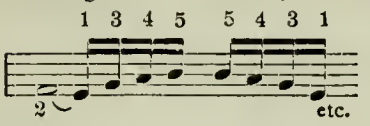

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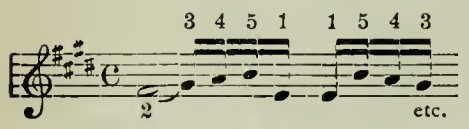

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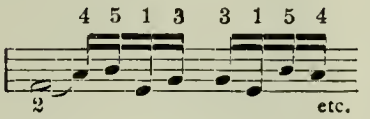

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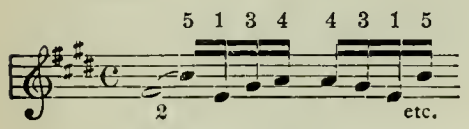

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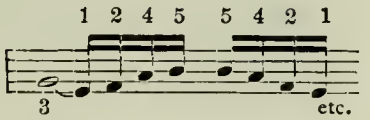

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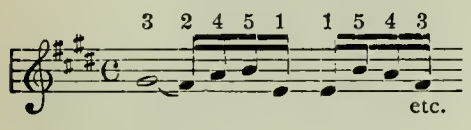

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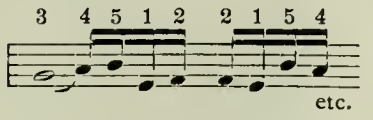

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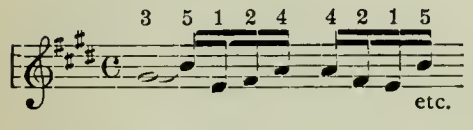

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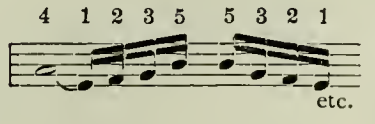

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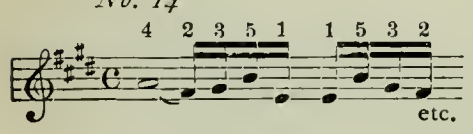

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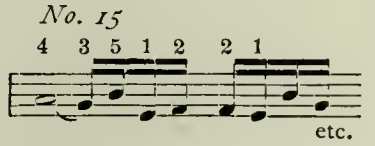

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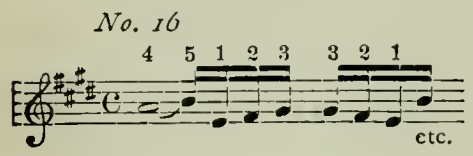
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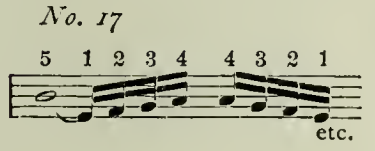
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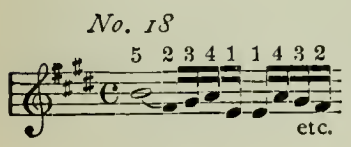

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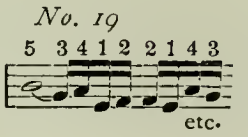

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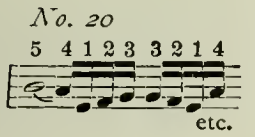

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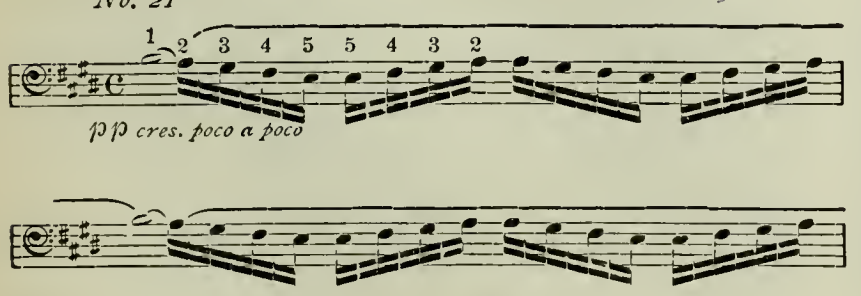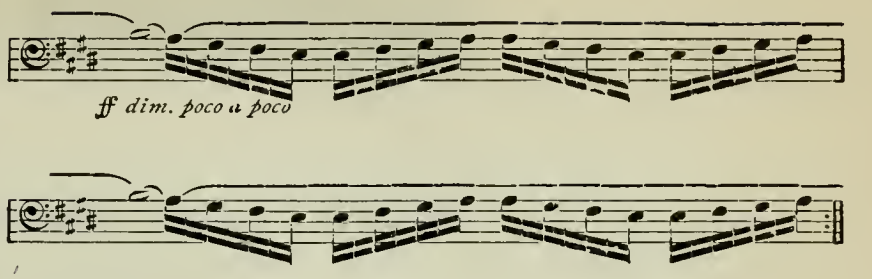
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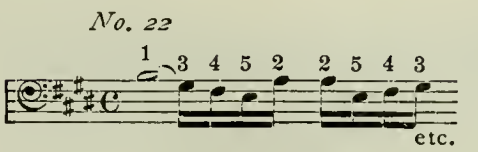

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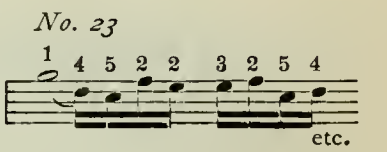
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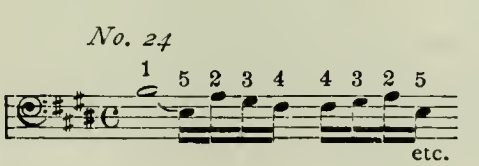

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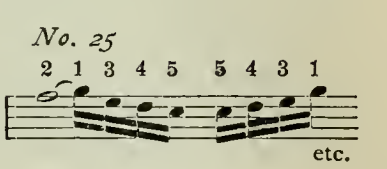

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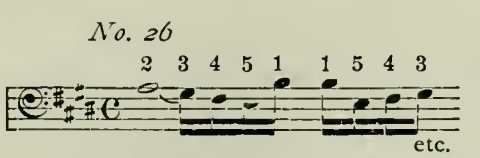

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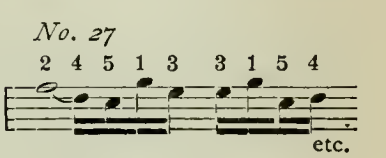

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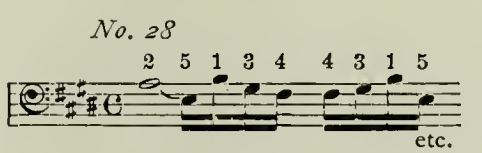

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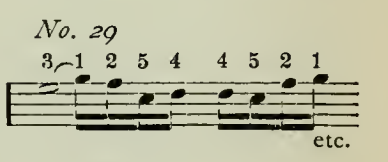

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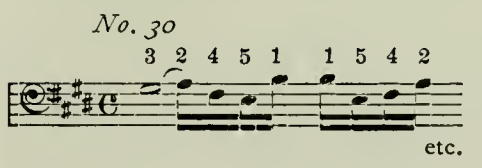
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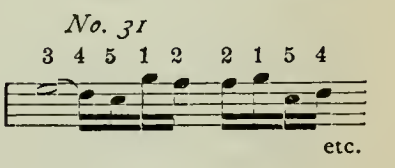

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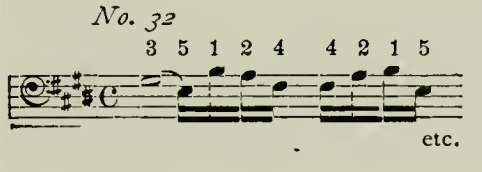

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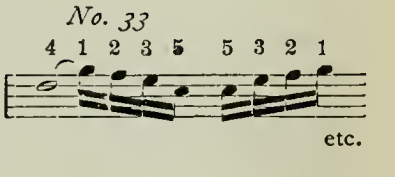

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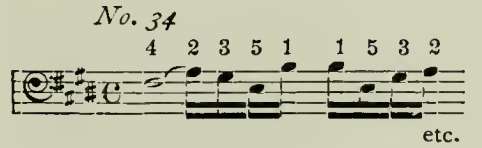

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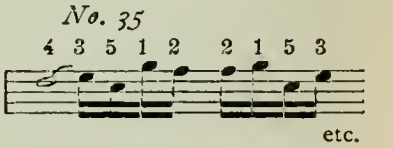

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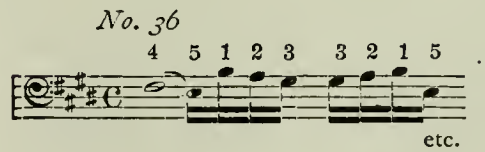

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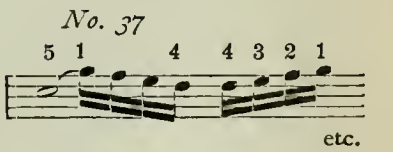

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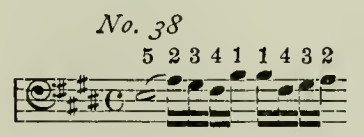

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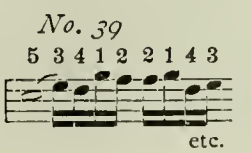

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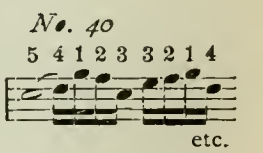
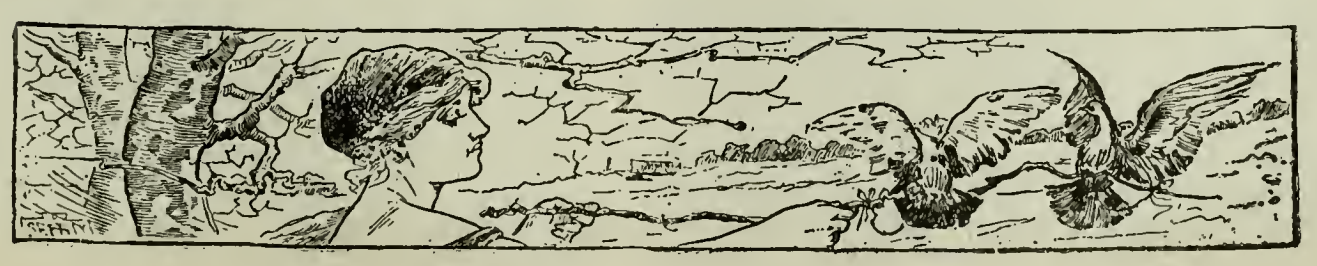




VII. HOW TO STUDY SCALES

By Fanny Morris Smith

A Perfect Scale—Difficulties in Scale-playing—Management of the Thumb—Exercises—How to Hold the Lifted Fingers—Rules to be Kept in Mind.

SCALE-PRACTICE is the beginning and end of pianoforte technique. A beautiful scale is a very rare property even of great piano-playing. A scale is a chain—a chain of notes—and therefore only as strong as its weakest link. There are usually at least two weak links in each octave.

De Pachmann has a remarkably fine scale, and so has D'Albert. These artists know the value of a relaxed shoulder and elbow. Any unnecessary contraction makes itself heard in the tone-quality of the different fingers. The stroke of the ring finger then becomes unduly weak, that of the middle finger harsh and dry. In a perfect scale all the notes are precisely alike, and the tone is full, round, and yet tender. Do you use a metronome? You do not need it for practice, except to determine the tempo. Begin at 80, not two notes to a tick, but two ticks to one note. "One to get ready, and two to go." When you are able to play presto, you may play eight notes to each tick.

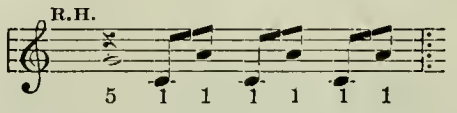
There are three special difficulties to be overcome in playing a good scale on the piano: First, there must be no contraction of the wrist and arm, and the stroke of the fingers must be perpendicular. This belongs to legato playing in general. Legato means keeping one key down till the next note struck fairly begins to sound. Second, the motion of the arm in front of the keyboard must be continuous. Third, the thumb must be properly prepared for its stroke, properly controlled during its contact with the key, and properly released from this contact.

The thumb must be prepared for its stroke beneath the body of the hand by placing it under the ring finger as soon as the index finger has fairly struck its note. The thumb should glide over the surface of the keys to its place, and remain under the ring finger till its turn to strike comes. Just before the stroke the wrist rises perhaps a quarter of an inch, to give a little more room. When the thumb has struck, it rests on its key without pressure or tension, very limp, and its joints are turned like hinges by the motion of the arm, which pulls the hand over the thumb and brings the index finger in place over the note it is to play. When the index finger has struck, the thumb glides horizontally to its place under the ring finger. You must not let the fingers on either side the thumb lose their legato. If your elbow is contracted, they will lose it.

In the opposite case, where the thumb strikes after the index finger and the hand swings over the thumb, a limp, hingelike condition of the thumb-joints, immediately after the stroke, makes the motion of the body of the hand over the thumb very easy. The arm simply moves onward till the finger desired—the third or fourth finger—is over its key. The finger then strikes, and the thumb is drawn horizontally from under the hand to its place.

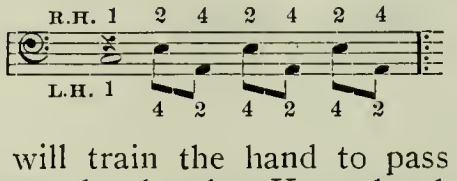
To obtain these motions it is necessary to crook the hand inward—i.e., make the ulnar bone the apex of the angle. This shortens the distance the thumb must travel to reach its place under the ring finger, and also the distance the fingers must travel when they pass over the thumb.

A



Exercise A will train the thumb to pass under the hand properly. Hold the G down with the fifth finger all the time.

B



Exercise B will train the hand to pass backward and forward over the thumb. Keep the thumb down on A, while the arm moves the hand back and forth in front of the keyboard so that the ring finger strikes below the thumb and the index finger above it.

Both exercises are written for the right hand. They should be reversed for the left.

When not actually pressing a key to obtain sound, each finger should be held up half an inch above the keyboard. The fingers should be raised from the keys without contracting the nail-joint. The arm should preserve a straight horizontal line from the knuckles to the lower point of the elbow.

The following rules should be kept in mind:

1. Correct position of the arm.
2. Muscles of the shoulder, elbow, and wrist must be relaxed.
3. Fingers not in use must be kept raised in the air.
4. No finger may quit its key till another has struck.
5. Lift the fingers perpendicularly.
6. Keep the wrist crooked.
7. Move the forearm horizontally before the keyboard.
8. Keep the thumb in its place prepared for its stroke.
9. Relax fingers and thumbs after striking.
10. Turn the nail-joint of the thumb toward the hand.

Now put away the metronome, and count "one and, two and, three and, four and." Prepare each finger as you say "and," and strike it when you speak a number. Accent the count of "one." This brings the motion into common time.

VIII. RECIPROCAL FINGER ACTION

By Edward Morris Bowman

Up Motions and Down Motions—Bad Results of Careless Up Motions—Normal Touch—Advantages of Quick Motion—Preliminary Exercises for Quick Motions.

COMPARATIVELY few teachers and students of piano-playing properly estimate the importance of quick, correctly timed, reciprocal motions of the fingers. To the average student the down motions represent necessary forethought, up motions non-essential afterthought; down motions produce tone, up motions signify nothing.

The truth is, up motions are the exact reciprocals of down motions; the one must equal and counterbalance the other. This reciprocity is of vital importance. Both motions, therefore, should be consciously foreseen and consciously directed until the habit of perfect reciprocal action has been formed and firmly established. Clearness, fluency, and general control of the fingers depend upon this reciprocal action much more than is commonly supposed. Take as an illustration the trill. How few players are able to trill rapidly and evenly! Pianists wonder why they execute this embellishment so badly, when their scales and passage-playing seem to pass muster. Why is it? Watch the rising finger, and you will observe that it starts and moves more sluggishly than its falling fellow. Its motion is not the perfect reciprocal of the striking finger. The training of the nerves and muscles controlling the up motion has been neglected, and, as a consequence, it is utterly impossible to trill rapidly and evenly. Any inequality in the control of the two motions will inevitably produce inequality in the trill. It should be observed that not even the down motions of the average student are as quick as they should be to insure the highest artistic results. Moreover, the tempo of the trill will be governed by the slower of the two motions.

For the same reason, how rarely do we hear a superior scale! The down and up motions are not perfectly reciprocal. The down motion may be quick enough, but it is probable that the up motions are neither quick enough nor accurately timed. Thus the fingers linger on the keys too long, or not long enough, and the result, in the first case, is a slovenly overlapping of the tones, or, in the second, a detaching thereof as though punched out with a die. The lingering pressure is a desirable touch when artistically controlled, but, according to my experience, it is dangerous to employ this touch prior to the mastery of the other as a more fundamental movement.

The touch which should be taught to the beginner at first is that which afterward is to become the normal habit of the hand, and from which every deviation—clinging, lingering, pressing, caressing, driving, detaching, etc.—is to be made. This consists of a vertical down and up motion as quick as possible of the finger, which swings loosely from a very slightly elevated knuckle-joint, and attacks the key with the tip of the vertically poised nail-joint.

Pliant conditions, of course, must prevail in every muscle of finger, hand, arm, and body. There must be no supertension anywhere, either in the muscles directly employed or in those that show a tendency to act in sympathy. From this touch once established every modification may be studied and used with safety.

The advantage of a quick action of the finger is that it secures the best result in tone, power, and speed with the smallest outlay of effort. The reasons for this are apparent: (1) Good quality of tone is secured, because the extreme degree or climax of finger flexion is maintained during the shortest possible time, thereby reducing to the minimum the danger of a hard tone and the obstacle of a flexed hand; (2) power may be secured by quick, elastic movements or by those that are slow and ponderous: the former are best, because the momentum in a quick stroke reduces the degree of muscular force necessary to accomplish the desired result; (3) speed is secured, because pliant, elastic, unrestricted conditions prevail in the hand, and because the fingers, having been trained to quick individual movements, are properly prepared for quick movements in groups. In playing a whole note, for example, the finger that has been correctly trained goes down to the key and is retracted from it with precisely the same speed with which it plays one of a group of sixty-fourth notes. The only difference, then, in the playing of whole notes and sixty-fourth notes is the length of time that the finger remains on the key.

We may lay down this as an axiom: The quicker the stroke the greater the probability of pliancy in the touch; the greater the pliancy of the touch the more musical the tone. The student will do well to make use of the following preliminary exercises for quick motions.

I. Take your seat at a technic table or a stand of such a height that when you place your hand on it, in position ready to play, the upper side of the forearm from the elbow-joint to the metacarpal joints will decline very slightly. Position taken and finger-tips resting lightly on the table, (1) lift the index finger (the most easily controlled) as slowly as possible to its highest point, keeping it curved, (2) poise it a moment there, (3) let it fall as slowly as it was lifted. See that there is no stiffness or superflexion in any muscle from hip to finger-tip.

II. Set your metronome going at sixty, count four in a measure, and at "four" raise index finger as quickly as possible. Poise the finger perfectly still until you reach "four" of the next measure, at which instant it is to fall with the utmost celerity. Repeat several times.

The motion should be so quick that the outline of the finger cannot be seen during its passage. The conditions of rest and action here are analogous to the discharge of a ball from a cannon. The ball in the cannon is in a state of rest. The powder behind it is ignited, the explosion follows, and the ball starts at full speed on its course. There is at one instant passivity, at the next, activity, and all the time a certain kind of freedom. In this touch the flexion of muscle, like the explosion of the powder, should be for an instant only, and the missile be then allowed to fly to its mark untrammeled.

III. Count three in a measure and quickly lift the finger at "three"; poise it until the next "three" and cause it to descend as quickly. Repeat several times. Then count two and move at "two." Lastly, move at each count.

IV: Now practise the same series, but alternating the fingers, 1, 2, then 2, 3, and so on, putting each pair through the series above described before proceeding to the next pair.

After a few days' practice on the table—exercise that may to great advantage be drawn out to one or two weeks, according to need—the student may go to the piano, or, far better, to the practice-clavier, and begin with the third exercise. We have in these exercises the beginning of the trill as well as of all other kinds of two-finger exercises, and are thus just across the threshold of a course of study that should end only with the pianist's career itself.

IX. THE ART OF POLYPHONIC PLAYING

By Bernard Boekelman

The Singing Tone—Two Fundamental Touches, Instrumental and Vocal—How to Prolong Vibration—How to Acquire the "Bach" Pressure—Hearing the Parts Separately—Pressure and Expression—Modulatory Changes—Pedal-playing.

OF all varieties of piano technique none is more difficult to acquire than the art of rendering several distinct voice parts simultaneously, known as polyphony. Its most vital factor is a musical and soulful tone, and to acquire this demands in the player more than ordinary mechanical skill. To the superficial critic the piano possesses but little singing power; to the modern piano-player and virtuoso it is a copy of the orchestra. With Thalberg the last "singer" of the piano left the musical stage. He himself tells us that for five consecutive years he studied singing with one of the foremost Italian vocal teachers. Certainly his "L'Art du chant" is a monumental bequest. But, although this work contains many points valuable to the student, it lacks pedagogic experience, and is not based on science. The hints given are but notes of the writer's own practice. What may be the qualities of the instrument, and what should the student do to evoke them, are questions which remain unanswered to both teacher and scholar.

All varieties of touch may be reduced to two fundamentals, namely, the instrumental and the vocal touch, the acquisition of both of which is essential to true artistic playing. The latter is by far the most difficult to acquire. A power of artistic hearing, a knowledge of the laws of the contraction and extension of the muscles, a knowledge of the hammer-construction, and the ability to keep up a continuous free vibration of the strings by means of a soft pressure on the keys (not striking or toying with them), and, finally, an artistic use of the pedals, are the principal requirements. It may not be generally known why the sound produced by means of a stroke by the finger has a different effect upon the ear from the vocal sound evoked by means of pressure—i.e., the touch of the key-surface by the finger before the tone is produced. If, for example, one or more tones be produced by means of pressure, and instantly afterward kept up by a constant elastic tension of the respective muscles of the fingers, wrist, and forearm, the vibration of the strings is renewed by the alternate contraction and extension of the muscles themselves. The air which surrounds the strings is set anew into vibration by the pulsation of the muscles, apparent in the delicate movement of the hammer. This renders the quality full and sympathetic, not only on account of the simultaneous sounding of the overtones, but also because the constant vibration of the muscles of the fingers, wrist, and forearm is imparted to the hammer. If the hammer is too stiff in the axis, it will remain stationary without altering the clang-tint, and the strings will give no response to the muscular pulsations. If the hammer is elastic in the axis, it will respond to the will of the player, and the impulse from these renewed vibrations will give the desired singing tone. The value of pressure extends to chord-playing also. All concert players know that full chords *grasped out* of the keyboard sound far more full and noble in a hall than when struck with full power *upon* the keys. Was there ever a greater giant than Rubinstein in this respect?

This vocal touch is inseparable from fine polyphonic

playing. Its study should begin earlier than is usual. The mere playing of Bach's preludes and inventions in a Czerny style will never result in this true and artistic mode of playing. Our aural nerves should be taught to perceive each tone during its full metrical length. Single notes of a long duration played in the following manner will lead gradually to a perfect singing tone. The requirements are: (1) An elastic tension of the cords and muscles of the fingers, hand, and forearm; (2) the use of the finger-ball (not finger-tip); (3) a well-developed wrist, held rather high; (4) an energetic pressure by the forearm. (This last must be gained by keeping the mind on the vibration of the muscles, and should be first acquired away from the keyboard.) Without this mechanical action nothing is obtained by further developing this technique.

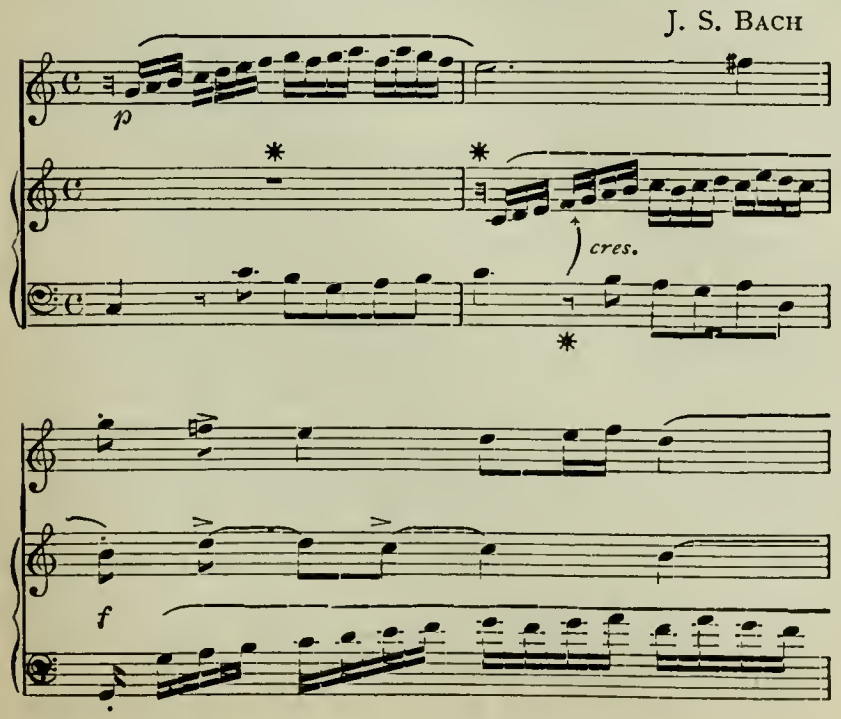
After becoming conscious of the inner invisible strain of the muscles (like the pulling of a rubber band) by focusing the will-power on the muscles of the playing fingers, it is advisable to return to the keyboard. The student will then find the further development of his singing tone in his own will-power. The second and perhaps the most important part of the production of the singing tone is the habit of listening attentively to the duration of the sound, and of preventing its vanishing away. At first, give no limit to time; try to hold on to the sound through the medium of your auditory nerves. It is a wearing but well-paying process. Next to it comes the power of hearing in combination with rhythm. The ability to regulate this tonal excitation metrically is the last preparatory step to the beginning of the proper polyphonic playing.

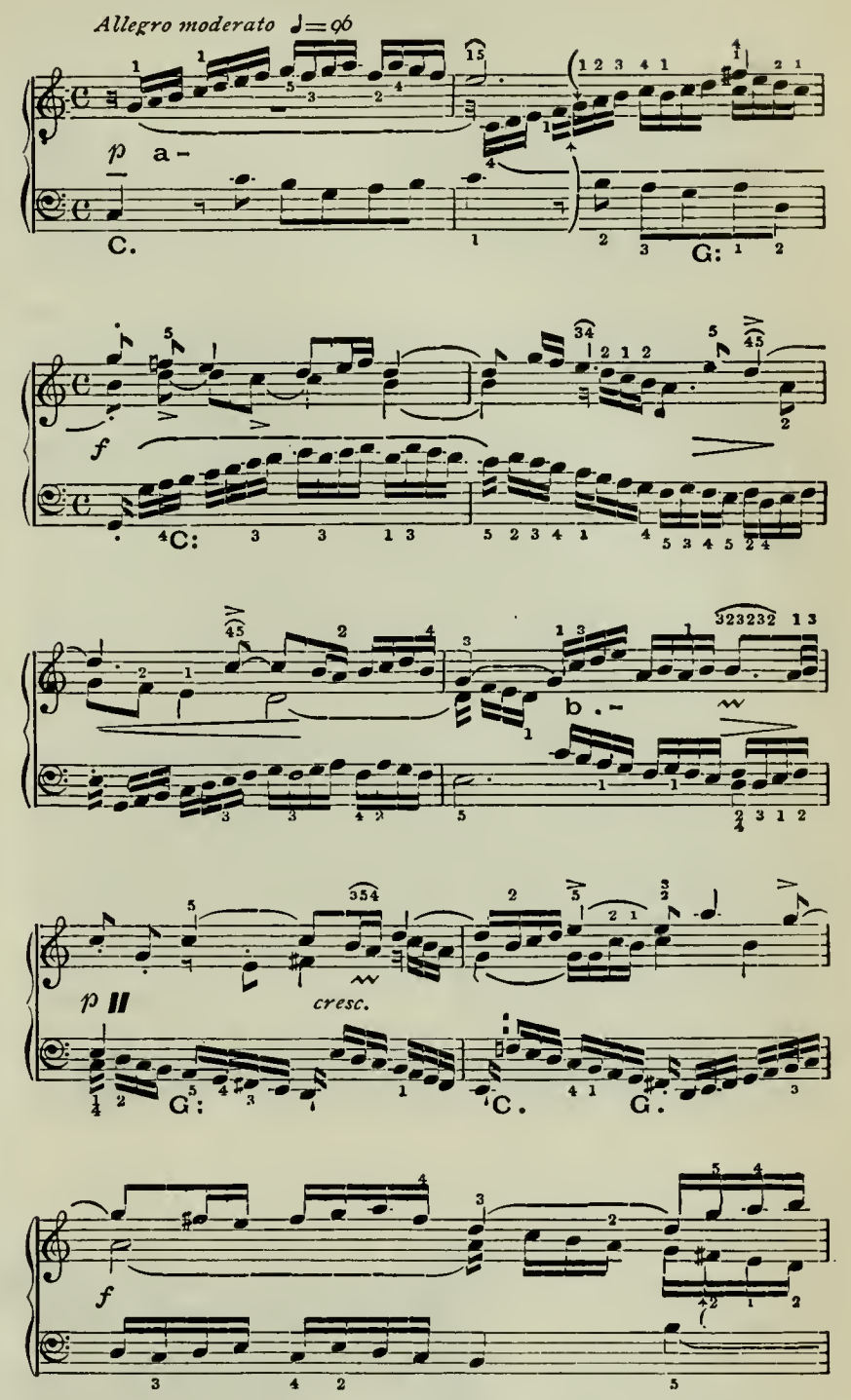
All these studies should be made on black as well as on white keys, on account of their difference in size.

In polyphonic playing all the voices are independent, but all take part equally and form a harmony of melodies. Our manner of writing for keyed instruments is simply a contraction from the score, and our best writers always make the voices clearly, rhythmically complete. The different parts in a well-written composition are defined by the direction of the note-stems, as illustrated in Example II.

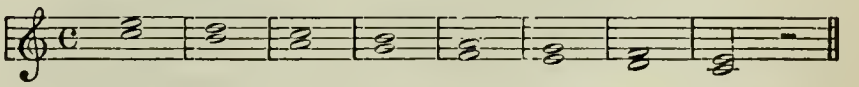
Ex. I. Each part has its own staff.

J. S. Bach

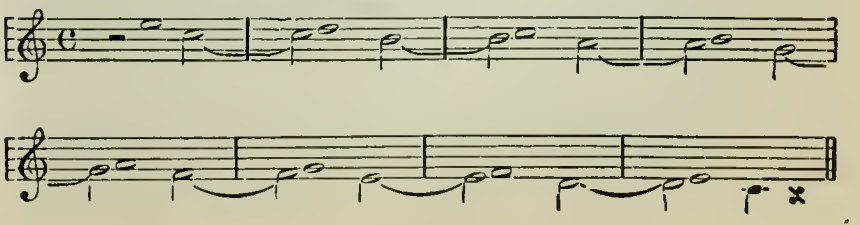


Ex. II. Reduced to one system.

These examples may assist the student to read polyphonic music. Play the parts separately until the eye becomes familiar with them. To acquire this mode of playing, begin with the simplest form:

I. Two-voiced:



Listen to both voices in unison, cut the hearing in two, and be conscious of keeping each entire tone in vibration until the next begins to sound (the easiest and safest road to a perfect legato).

II. The same, divided equally:

Here arises a difficulty which requires all the student's will-power—i.e., to hear the parts separately and jointly. With the entrance of the lower voice we are inclined to drop the upper voice not alone out of sight but even out of hearing. This obstacle must be overcome by patience on the part of the player. It must be removed by accurate hearing and by leaving the faculty of sight entirely out of use. When beginning, learn first to hear the lower voice and secondly the upper.

Should this still prove too difficult, each of the voices may be given separately to one hand, then, if properly rendered, both simultaneously to the same hand. A transposition to D flat and D is urgently recommended, and should, of course, be practised by each hand separately. Rieman's little work, "Technical Preparatory Studies for Polyphonic Playing," may now be successfully studied, beginning with the simplest forms of two voices played by one hand (page 33, right hand, and page 35, left hand). It cannot be too often repeated, that the greatest pains must be taken (1) not to let the eye dominate over the ear, and (2) to keep the strings vibrating their entire prescribed duration.

The student may ask if all this will ultimately pay. I answer: "If your intention is to express your feelings musically, learn to press these feelings out of the keys; study the principles of pressure, and awaken the electric current between yourself and your listener. Will not this pay?"

Another not less important factor in polyphonic playing is the reading of the parts both vocally and harmonically at the same time. Of course, this is hardly possible without knowledge of elementary harmony and knowledge of proper part-writing. Nevertheless, much can be accomplished if the modulatory changes in the root-forms of the harmony are looked up. The student who is able to recognize the scales and chords can easily locate himself. Take, for instance, a piece written in the key of C: if the first accidental met with is F sharp, the modulation leads to G major, but if D sharp is also given, then to E minor. All that needs to be known is that sharps always enter on the seventh tone of the new scale, consequently the next note is the tonic tone; when modulating with flats, the fourth note of the new scale has the new flat. In minor, the third is minor. This is too practical not to be understood by pupils of ordinary thinking capacity. Constant practice in it will clothe the song parts upon their harmonic skeleton.

The artistic rendering of a polyphonic composition will always be more or less characteristic. The endless varieties of possible vocal and instrumental effects will give both student and accomplished artist plenty of room for individuality and originality. The road to originality is the power gained by familiarity with the rules of esthetics, anatomy, and natural feeling. Tone-coloring by means of the pedal is the final element of beauty in polyphonic playing. Hans Schmitt's little book on this subject contains all needful information. Living examples of beautiful pedaling, like Paderewski's, may be imitated, but pedal effects, like varnish, should only be applied after the picture is finished.

The pressure-touch, formerly and principally used by the master on the clavichord, is the only link left between this instrument and the modern pianoforte; and it seems quite credible, in view of the beautiful expression which was given to the clavichord music, that the listener was often moved by it to tears.

X. THE TEACHING OF RAFAEL JOSEFFY

From the Notebook of Mrs. Henry T. Finck

Much Study Required—Legato and Staccato Practice—Two-finger Exercises—Slow and Fast Practice—Development of the Wrist—Trills—Joseffy's Patience and Care—What His Pupils Study.

TO hear Mr. Joseffy enumerate the necessary qualities of a pianist, and the amount of study it takes to accomplish anything, makes one feel that life is short indeed and art is long. And yet he is a teacher who fills his pupils with enthusiasm and a desire to work, in spite of his great demands on their strength and endurance. He hurries them through an immense amount of music in a year, as he thinks this is the broadest and quickest way to learn. He says: "Everything you study helps everything else, especially when you study great things. However, it isn't good to study one thing too long, for when you are no longer able to advance you necessarily lose." His pupils are required to memorize everything they play. For training the memory he especially favors Bach. In learning a new piece we begin to memorize it at once, committing a few measures every day, for, as he says, "one never knows a thing until it is memorized"; and he calls playing from notes "reading."

He studies his own hand very carefully, and con-

tinually discovers new ways of overcoming technical difficulties, which he shows his class after he has made sure of their efficacy. While such exercises look very easy, when we try to imitate them, it takes very careful analysis to understand them. For instance, perfect legato is made comparatively easy by practising both legato and staccato (wrist, not finger) successively, and then, as it were, combining them. When Tausig first used this pure legato all his critics accused him of playing staccato, for they were accustomed to the Moscheles school of legato portamento. The legato-staccato practice is particularly valuable for the weak fingers of the hand, which so often cling to a note after they should have left it. It also prepares the hand for rapid staccato. The first note in every group of four in Schumann's second novelette is marked staccato, to keep the player from clinging with the thumb. This is only one of many instances in Schumann.

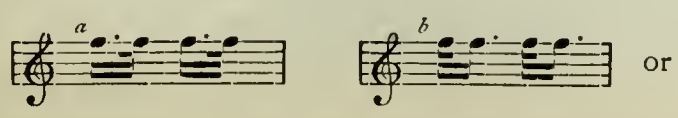
Mr. Joseffy says everything should be practised legato and staccato; very slowly and fortissimo, with the fingers raised as high as possible; occasionally very fast—what he calls a "big tempo"—which acts as a forcing process; in all keys; right-hand passages, when difficult, with the left hand, and vice versa; with different accents, rhythms, and touches; and with the fingers between the black keys. This last is very difficult. It is used to obtain precision, but it must not be done too much, as it is liable to weaken the stroke.

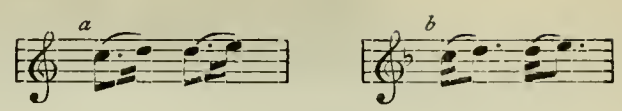
"Two-finger exercises," practised in these different ways, are, in Mr. Joseffy's estimation, the foundation of piano technique, the most important of all exercises, unless he should except the first number in H. Schmitt's Daily Studies, Op. 4—holding a chord in all the different positions and in all keys, then raising and striking with the fingers one after another. Two-finger exercises, scales, arpeggios, scales in thirds, and such passage-work, must always be practised to a certain extent in contrary motion, as thus the fingers may be more easily watched and corrected. He tells his pupils that, in practising an hour on scales in contrary motion, it is more beneficial to practise thirty minutes always starting with the thumbs, and the other thirty beginning with the fifth fingers, than to devote the whole hour to playing the complete scale each time.

Another important point is, always to practise something more difficult than the special bit of technique one is working for: for instance, if one is studying octaves, ninths should be practised; with chords always bigger ones than those demanded, and in all keys. Mr. Joseffy considers the transposition of exercises a necessity. The wrist must be loose under all circumstances.

He continually impresses the necessity of slow practice on his pupils. To one of them he said: "Play six days slowly, the seventh fast. This is recreation." It is doubtless an excellent motto for all students, but it is not the only way; he also says, "You must not only practise fast things slowly but slow things fast," as this gives great mastery and repose.

Mr. Joseffy's use of different rhythms prepares the hand for both slow and rapid work, as both are used in the same exercise.



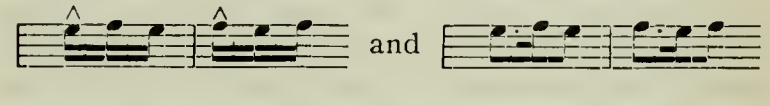


Clementi's "Gradus" may all be studied rhythmically in this way; but if this method is used before the notes are well learned, it will make the hand unsteady.

Mr. Joseffy believes in the use of light dumb-bells to prepare and strengthen the wrist for octaves. Octaves should be practised with the first and fifth, the first and fourth, the first and third fingers, and, by hands that can stand it, the second and fifth fingers. Much can be done toward the latter fingering by stretching exercises at the piano. Chords (usually much neglected, although they are more difficult than octaves) should be practised in the same way, with a very loose wrist.

In long jumps the hand and arm should be turned in an arc from the elbow. It is far better to make a bold, daring jump in this way and miss, than to be too careful and strike the right note. Even Rubinstein was not sure in a jump. Mr. Joseffy says it is a special gift, as much as a natural wrist motion or an even trill.

In practising trills, it is best to hold down one or more notes to steady and give balance to the hand. Long trills should be studied in this way, but if they alone are studied the hand will be quite unprepared for short ones, so part of the practice-time should be given to short trills of three notes, playing with varying accents and rhythms. To make the work more difficult, it



is better to practise trills in semitones, first and third fingers with the thumb on the black key, second and third with the third on the black key, third and fourth like second and third, and fourth and fifth in both ways. Trills with the thumb and second, and the third and fourth, are the hardest and need the most work.

It is interesting to watch Mr. Joseffy's patience and extreme care in teaching. He never overlooks the slightest mistake in fingering, touch, or technique, no matter how trivial it may seem. He can *hear* wrong fingering in a rapid passage, and one day he gave us a proof of it. One of his pupils was playing, and as he had his back to her and was walking away from the piano he certainly could not see, but he corrected her, and told her to use the third, not the fourth, finger in a certain rapid run.

His pupils study a judicious mixture of Clementi's "Gradus" (Tausig arrangement), Czerny for technique, Liszt for brilliancy and effect, Chopin for delicacy, precision, elegance of style and romantic feeling, Bach for thoroughness and depth (musikalische Solidität), and Schumann for accuracy in rhythm and accent. In a general way this gives an idea of Mr. Joseffy's method, but it should not give the impression that his teaching is limited to these few composers. He freely uses all good studies and pieces. Many are the beautiful things one hears in his class, by great composers like Jensen and Henselt, which are rarely played in our concert-halls.

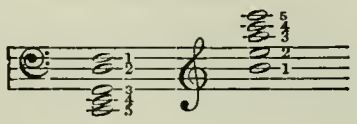
XI. HOW TO STIMULATE THOUGHT AND IMAGINATION

By Richard Hoffman

Overdone Technical Study—Capacity of Hands—Art of Interpretation—Time and Rhythm—Comparative Scales—Modulations—Pupils Should Hear Much Singing, Opera, etc.

SO much of the individuality of the teacher must enter into his musical instruction to others that it is difficult for him to see himself as others see him and to describe with any accuracy the way in which he achieves his results. While I do not undervalue the necessity of technical studies, it has always seemed to me that undue attention is being given to them, often to the exclusion of the higher education in music. Of course, the fingers must be trained by a course of technique full of unaccustomed difficulties, which finally leaves us free to think of higher things. But evenness of tone and of touch are not everything—in fact, nothing *per se*—for we can combine both in the mechanical pianos and organs so much in vogue at the present time. When an artistic player is heard, it is the variety of tone, the infinite shading, expression, and feeling which charm and uplift us. And these are not all the result of technical study. He must have gone deeper than this; and although it is wisely said that poets and artists are born, not made, I think it possible to awaken the faculties of appreciation, which, added to perseverance and zeal, produce a disciple not unworthy of the master.

A technical stumbling-block to advanced pupils arises from the fact that most of the great modern composers for the pianoforte had very large hands. Henselt, Chopin, and Rubinstein have all written études which are simply impossible for small hands, and I give below the position in which Henselt is said to have placed his fingers upon the keyboard, keeping them there while he read a book held open upon the music-desk.



Hands capable of maintaining this position could play his Etude No. 5, Op. 2, Book I, or Chopin's Etude No. 8, Op. 25, Book II, with comparative ease. Different methods must of necessity be adopted to increase the extension of the fingers. Some pupils have hands so pliable that they can bend the fingers back until they touch the arm; others, again, cannot bend them at all. The average extension of a woman's hand is a ninth, a tenth being rarely reached on the white keys.

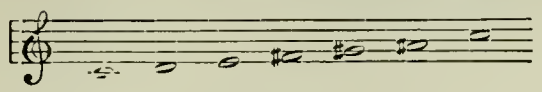
It is a familiar experience to find the appetite of the pupil for some coveted piece bringing him safely through difficulties apparently insurmountable. For this reason I put the art of interpretation before overmuch technical study. The passion for playing will stimulate the technique of the pupil, and create resources by its own desire. Reflection and comparison furnish food for imagination. I try to induce my pupils to make an analysis of whatever they may be studying, and also to stimulate research, by asking questions like the following: "Why is it that the great composers, in depicting a storm, have invariably chosen the minor key?—Rossini in the 'Overture to William Tell,' Beethoven in the 'Pastoral' symphony, Spohr in his 'Power of Sound,' Wagner in his 'Walküre' prelude." Also, "Why should the chord of the diminished seventh be always used when the devil appears upon the scene?—Weber in 'Der Freischütz' (Caspar), Gounod in his 'Faust,' and Wagner in his 'Overture to Faust,'" to mention a few instances. Again, I ask them, "Have you noticed that Hungarian airs commence on the down beat, or first of the bar, Wagner's later melodies and subjects doing the same?"

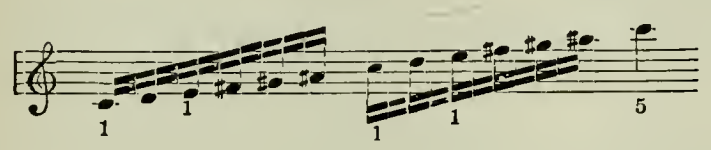
In pursuance of this system, if a pupil were studying Beethoven's sonata in A flat, I should desire to find out his conception of the movement following the funeral march written on the death of a hero. I should ask, "What moved him to introduce this light and almost frivolous theme so close upon the footsteps of the mourners?" In many instances the pupil might be young and happy enough not to have thought out such a problem, but the more experienced mind, and one to whom music has many things to say, will see that Beethoven only depicts the giddy world which goes on amusing itself in an unceasing whirl of gaiety in spite of death and even irreparable loss. In the concluding movement of the Chopin sonata containing the funeral march there is much to be thought out and studied; but only the most advanced pupils would be capable of giving it any meaning, and only *one* player that I have heard has succeeded in giving an absolutely perfect rendering of what must be the whistling wind sweeping the hurrying clouds before the face of the moon, and lashing the trees in relentless fury, then moaning itself away like a restless spirit.

Questions would naturally arise suggested by the work in hand, and some of those connected with time and rhythm might not be out of place here—such as: "Where does the accent fall in the waltz—that is, on which part of the measure? Where, in the mazurka? polka?" Again, "Why are so many compositions written in $\frac{3}{4}$ time and called waltzes found to be impossible as dance music?" If the pupil can tell me that the *spirit* of the waltz with the sentiments and feelings which it inspires in the dancers is as much a part of the composition as the dancing motif, it is safe to believe that the Chopin waltzes and mazurkas will receive an intelligent interpretation.

A favorite theoretical question of mine is, "Don't you think the ear could be made to accept, and even

like, a scale all the intervals of which are whole steps—thus:

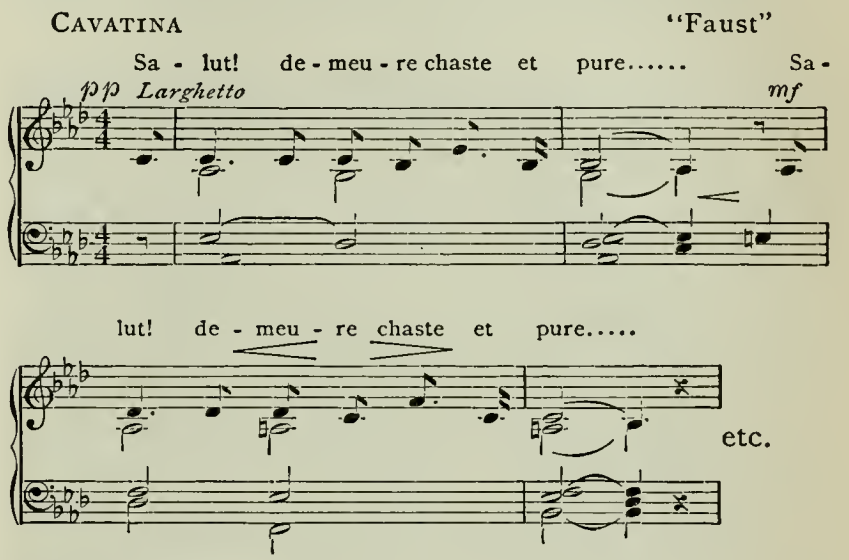


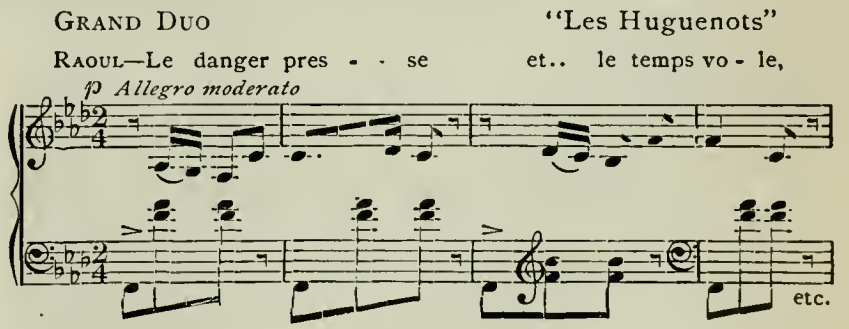
instead of the diatonic scale, where the interval from the third to the fourth and the seventh to the eighth is a half step?" The invariable answer is, "No." "Now play it fast, fingering it as marked."

This pleases better. "Yes, I rather like it." This leads to an explanation of the construction of the Scotch and even the Chinese scales, perhaps branching into a description of the Gregorian tones. One can pursue the subject as far back as the old modes of the ancient Greeks with their quarter tones or steps, although we are daily getting farther and farther away from these delicate distinctions. Good violinists have told me that they no longer make any difference in stopping the G sharp and A flat, C sharp and D flat, and the other enharmonic intervals, and one cannot but feel that these finer subdivisions will soon become lost to art. Everything that can interest or stimulate the curiosity of a pupil or tend toward enlarging the scope of his musical ideas is valuable, and while the fingers are resting, the head may work with those finer tools, which together produce an intelligent and finished result.

Another interesting but more intricate study would be following the different modulations of a composition, for instance: Chopin's nocturne in G major, Op. 37, No. 2, or the first movement of Beethoven's sonata, Op. 53.

I advise my pupils to hear as much good singing and as many operas as possible. The ear cannot be better trained than by this means. To hear such an artist as Jean de Reszke phrase and enunciate in the "Salut!" cavatina of the garden scene in Gounod's "Faust," or to be able to recall one's impressions on hearing, and I may add seeing, Nilsson and Campanini in the duo of the fourth act of the "Huguenots," with all its conflicting emotions of love, honor, and despair, is an education in itself. I know that it has influenced my own powers of interpretation, and I look back upon the seventy or more operas that I have heard, with frequent repetitions, in my lifetime, as being one of the sources from which I have drawn my musical education.

I include in this advice all good orchestral concerts where standard works are played, leading my pupils to mark that in all the classical compositions every note is audible and is given to the right instrument—fewer instruments producing by this means as grand an effect as double the number in a more modern work, where a host of players are uselessly spending their strength upon passages which are entirely overpowered by the heavier brass of the present-day orchestra. All this

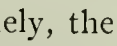
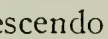


head-knowledge will be sure to come out at the finger-ends. Those great pianists who can charm their hearers by their interpretations can be quickly counted, while those who excel in digital dexterity alone are as innumerable as the stars of the firmament.

XII. THE PROPER EMPLOYMENT OF THE EAR IN PIANO-PLAYING

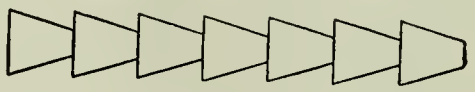
By Constantin von Sternberg

Dynamic Element in Melody—The Pianist's One Dimension—Supreme Importance of the Ear—Illustration from Chopin—Practical Suggestions—Promised Results.

IT has often occurred to me that students of stringed and wind instruments have a great advantage over piano students in the fact that they have no guide for either their intonation or their technique, except their own ear. In giving quality to a tone, in fact while producing a tone, they have to inquire of their ear as to the exactness of the pitch; while the pianist, when noticing an impure tone (something of which some students grow shockingly unmindful), simply sends for the tuner. This lesser dependence of the pianist upon his ear has proved to be very conducive to a neglect of that control which the ear alone can exercise, and thus it comes about that many piano-players do not hear anything more in a melody than the rise and fall of intervals, and the rhythm. The dynamic element is lost sight of; yet it is this very element which most directly appeals to the emotional faculties of the listener, to whom intervals and rhythm are only intellectual concepts. I repeat it, the dynamic element in music is the one which alone addresses our inner life, our emotional faculties; if beautiful harmonies, melodic intervals, interesting rhythms are to affect more than our mere intelligence, if they are to penetrate into the innermost sanctuary of our feelings, they must be introduced by the dynamic element. A melody played or sung in one monotonous degree of force has no effect upon us beyond awakening a transient interest in its intervals, which is a purely intellectual occupation—in fact, only a matter of observation, if not of mere curiosity. Hence, if it is true that the human voice is the most appealing musical instrument, it must be for the reason that the human voice, in its natural condition, is compelled to make dynamic changes corresponding to the rise and descent of intervals.

Having thus indicated, as far as the limited scope of this article permits, the importance of the dynamic element to musicians in general, I turn to the pianist in particular. To other musicians there exist three dimensions of dynamics, namely, the crescendo:  ; the steady tone in any degree: ; and the decrescendo:  . The pianist has, strictly speaking, but one dimension at his command: the decrescendo, because that is the only form of tone he can in reality produce. All the other forms he must substitute by artistic deception; he must be an illusionist, as far as the first two of the aforesaid dimensions are concerned. Fortunately, the modern piano offers an almost unlimited number of means to produce this deception, and most piano-players realize this; but of the one form of tone which is legitimately its own many players are totally unmindful, because they have to remember so much about tendons and flexors, wrist action, hand position, technique, and what not, that they fail to employ that organ which is of supreme importance in music, the ear!

A rapid succession of tones on the piano, graphically demonstrated, would look like this:



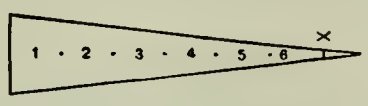
(As I deal with melody, legato is presupposed.)

The sustaining power of the piano is so well developed nowadays, that such a rapid succession, to the human ear, seems to possess a uniform degree of strength. But when the notes of a melody vary in length the matter is very different, for then the pianist has to consider (or rather to feel) the importance of every note as to the musical sense of his melody, and if a long climacteric tone has been reached, the anti-climacteric one should not follow without due consideration as to *how much the preceding tone has already lost of its primary force.*

This must not be grotesquely construed to mean that every piece should constitute one long and continuous diminuendo. By no means. The accent due to the principal pulse-beats ever furnishes new material for the replenishment of force. Nevertheless, I maintain that the diminuendo is the only form of tone the pianist has actually at his command; that it is the handiest word in his vocabulary, and that therefore he ought to pay the greatest attention to it. Let me illustrate through Chopin's D flat nocturne, Op. 27, No. 2:

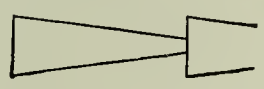
First, a measure of introduction in the left hand. The melody enters on an accented beat, the next tone falls on the second accent, and is shortly followed by two others, reaching another accented beat of some length, during which a crescendo can be produced in the left hand by accumulation through the pedal, justifying the right hand in participating in this crescendo while rising to B flat in the fourth measure. But here—ay, here's the rub! I know of nothing more heartless than to strike the following A flat in the same degree of strength as the previous tone. It shocks my whole nature when a pianist forgets, in playing this and the following sixteenth notes, how much of its original force the preceding B flat has lost when they

become due. A still stronger example is furnished by the following two measures. The A (natural) lasts through the whole measure, like the first part of a trochee, say, "long - - - - - ing," "yearn - - - - - ing," or similars; now, this note corresponding to this design

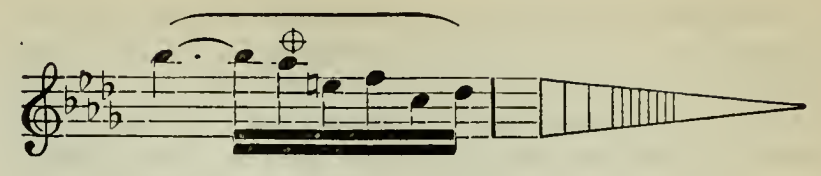
sounds: 

, and the following

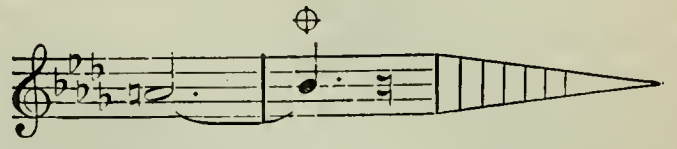
B flat ought to be proportioned to the preceding tone, as indicated by the × mark, or enter as piano as the preceding tone has become in consequence of its duration, else the effect is like



This whole matter is very subtle and elusive, and admits not of dogmatizing, but only of suggesting; nevertheless, something like a frequently applicable rule can be formulated from the above design by those who are not altogether impervious to the musical sense of a melody. I would suggest that whenever a long tone is followed by a shorter one, the significance of the first (as to accent, and the place it holds in the phrase or period) should be inquired into, and, if it is found analogous to the penultimate or antepenultimate accent in speech, its decline of power during its continuance should govern the strength of the next tone, especially when that next tone occurs on a weak part of the measure, like the A flat (marked ⊕) in this connection,



or in the next measures,



of the piece I quoted.

It will "humanize" the melody; it will give it life, truthfulness, and—the quality inherent to the latter—beauty! I have mentioned here only one matter in piano-playing for the regulation of which the coöperation of the player's ear is paramount; but of such matters there are a great many, hence I wish to bespeak a more habitual employment of the player's ear on general principles. To hear is not to listen—mind! and if this one point now presented should induce some heretofore negligent student to listen more attentively in future to his own playing, I will promise him three very desirable results: (1) A great many other points, which have hitherto never occurred to him, will present themselves to his consideration; (2) he will instinctively reach an easy conclusion in these considerations and acquire a correct and natural manner of rendering a melody; and (3) all those who have previously listened to his playing out of mere politeness will henceforth enjoy his playing—and that is a rare, a very rare, achievement among students, not to speak of amateurs.

XIII. A CHAT WITH THEODOR LESCHETIZKY

Study of the Classics—Singing Tone of the Piano—Methods with Pupils—Students of Various Nations Compared—Use of Memory.

THAT part of Austria known as the Salzkammergut has long been associated with the history of music, for it was in Salzburg, its capital, that Mozart was born. Possibly it is because of the far-reaching influence of this event that the pretty little village of Ischl, a few hours distant, during the summer months boasts of a larger representation of musical celebrities than does any other pleasure town in Europe. It was in his holiday abode at Ischl that this chat was had with Theodor Leschetizky, the teacher of Essipoff and Paderewski. The writer found a small man, full of life and animation; the most delightful of *causcurs,* in French well-nigh faultless, and with the mild and courtly speech and manner of the traditional Polish gentleman. Imagine yourselves welcomed to his exquisite "Villa Piccola," with its lovely views of mountain and valley on all sides, and some conception of the scene and actors will be attained.

The chat began—a desultory chat. Professor Leschetizky first referred to the study of the classics: "People nowadays think they should commence with Mozart and Haydn; it is with their music, rather, that the pupil should finish. Modern music makes much greater demands upon the performer's technique. When one listens to Beethoven, one forgets the music. When a student has become able to play three Beethoven sonatas, each differing from the other, well, he can play all the others well."

He laid infinite stress upon the singing quality of the tone. "When I was a youth, I was an intimate friend of Lablache's. I gave up lessons and bought my seats at his performances. Lablache used to wonder at my frequent presence at the opera. 'As I listen to you,' I told him one day, 'I create for myself the rules of song at the piano.'"

He attached the greatest importance to a clear understanding of his pupils' characters. "I talk with them during their lessons, and twenty minutes' speech will often be worth an hour's tuition. I make them draw comparisons, and this work is often more fruitful than playing. When I hear that such and such a pianist pleases one more than he did a month ago, I know that the pupil's powers of reflection are asserting themselves. Of extraordinary value, too, are our weekly reunions. On Wednesday, my pupils—last year they numbered upward of one hundred—meet, and a certain proportion play. Then I am able to study a pupil in presence of an intelligent and experienced audience. The women are usually best prepared, for they have natural finesse and keep closely to the teacher's instructions. The teacher must have a distinct point of view, and the pupil must not lose sight of it. Later he will be accorded more liberty. When the desired end is attained in these assemblies, I discern the pupil's special characteristics. In the course of a private lesson this would be difficult. On Wednesdays I am part of the public, and the pupil performs as though he faced a thousand listeners. His specialty once revealed, my lessons become wholly different.'

"Schumann observed: 'There are no good teachers unless there are good pupils; the latter must do at least as much as the former.' Russia furnishes the larger number of promising students, and Austria comes next. Northern Germany is strongest in regard to mechanism and rather tiresome clavierism; Norway is well represented, and the King of Sweden has done much to help the cause of music and its exponents. I like the Americans; they are in a hurry, but they are seekers—*des chercheurs.* They are hard workers—too much so, perhaps. I hate being told, 'I worked eight hours today,' when half that time would suffice. Nor do I care to have much ground covered. I prefer two pages played with finish to the longest piece. Ambitious pupils often ask, 'When shall I play in concert, with an orchestra?' The performance of a sonata is much more difficult; an orchestra steadies you, gives you an opportunity to rest, and to start afresh with a new impetus. I am, let me add, very autocratic as a teacher; democracy in tuition is quite out of place, and I admit of no discussion.

"Mechanism is more widely diffused at present than it was in the past. It is a good deal like acrobatic feats: first some one turned a double somersault, then a triple, and finally a quadruple one. Nowadays, too, pupils have more frequent opportunities of hearing great performers. On the other hand, professional critical opinion is less accurate than it was, because exposed to more numerous and varying influences. The use of the memory in music has grown immensely; had it not, Wagner would be impracticable. In my time, Beethoven's last sonatas were never played without notes; even Liszt, after 1857, shrank from the effort. Fugues were the great things, and they were seldom memorized. The infant prodigies—do not despise them, a great man must have commenced somewhere—first resorted to memorizing. Liszt played his fugues from memory—Bach's prettiest and most effective, of course—and Sophie Bohrer had twenty-four of them by heart. A good system of committing helps; the music should be studied phrase by phrase, and each part thoroughly digested before further progress is attempted. The singer derives great assistance from the words, the instrumentalist none. The effect of Wagner's music upon the use of the memory has been marked, and the continual increase in the number of skilled conductors has vastly broadened that composer's influence, ability to memorize his music growing proportionately. The process is in some respects a mechanical one, but it has been useful to music generally. In my time, a musician sang the note; now he speaks it."

XIV. SCHUMANN'S "VOGEL ALS PROPHET"

By William H. Sherwood

Schumann's Inspiration—How to Analyze a Composition—Application to the Present Piece—Rules for its Correct Interpretation and Performance.

THE finest qualities of genius, the combination of which would distinguish painter, poet, and musician, are united in the rare beauties of many of Schumann's smaller and less ambitious works. So many pretty legends are found in German literature, such attractive tales of the past are told in connection with the places visited by tourists in Germany, that one can believe this most sensitive and imaginative tone-poet had in mind some story of pathetic or sentimental interest, or some omen implied by the singing and flitting of a bird to suggest such a composition and title. I shall leave the reader to follow the suggestions of his own imagination or sentiment. The student, however, needs more practical aid in order to master the difficulties of execution, expression, and artistic delivery presented by this piece.

As in Rubinstein's "Etude on False Notes," almost every *accented* note of melody in our principal subject is *dissonant* to the harmony belonging thereto. The

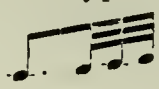
next succeeding note (in each case) is the harmonic "resolution," or tone showing to what chord the voice containing the preceding dissonant tone belongs. The student should examine and *listen to* this harmonic blending of tones, and be able to explain each chord and its accessory notes as used by the composer, to trace the relation of one chord to another in the sequences and phrases, and that of the whole group to the keynote. Notice the modulations from the principal to related keys. Notice the proportion of measures and phrases in the original key (G minor) and in related keys, and their arrangement and order. Notice the transition from G minor to G major at the "Trio," or second part of the composition; the relative length of the different parts; the number of phrases therein; the transition from the "Trio" to the repetition of first subject in the original key. Notice the contrast between the quick, flitting arpeggios and sympathetic, weird accents in the first subject, and the smooth legato phrases and more happy, serene expression of the second. The phrases throughout the piece begin on the fourth beat of the measure (in $\frac{4}{4}$ time), and end variously on the second or third beat of a succeeding measure.

A musical phrase is equivalent to a sentence in speech, conveying a complete idea to the mind of the listener. This being the case, I consider the first two groups (two complete measures) equivalent to a phrase, although divided by nearly half a measure of rests and by several slurs. Looking at it another way, one might call the entire first four measures (i.e., *parts* of measures at the beginning and end and three full measures between) one phrase, containing antecedent and consequent divisions. Combine the natural measure-accent in $\frac{4}{4}$ time with the general habit of accenting each dotted eighth note. A correct taste in outlining a plan which settles the relative importance of such features is as important in connection with the foregoing analysis of the music as is an accurate map to a surveyor or a correctly proportioned drawing to an architect.

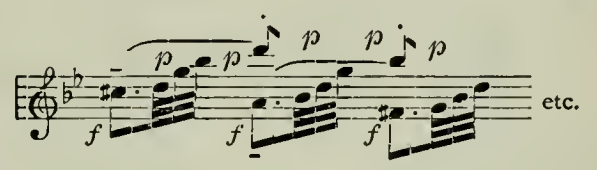
Form is the first element that is apparent in plastic art; perhaps the last to be comprehended in music. By taking mental account of the harmonic, melodic, and rhythmic structure of a composition, including such elements as are here suggested, we may spend our practice time to far better advantage than would otherwise be possible. There is scarcely a measure in which combined good judgment and natural taste would not dictate decided rules for crescendo and diminuendo effects. I have endeavored to mark such as my particular experience suggests. The rule of crescendo when ascending the scale and diminuendo when descending generally proves good.

Every complete sentence has its noun, verb, and their modifiers. The relative importance in meaning of such words is expressed by a good speaker by great variety of intonation. The relative values of notes in a phrase are equally varied. The average phrase should commence with a subordinate accent, gradually increase (crescendo) toward some high note or some principal measure-accent near or beyond the middle of the phrase and decrease toward the end. There may be two climaxes of unequal importance in one phrase, and there is nearly always a series of phrases leading toward a climax, and forming a separate "period" for each division of a piece.

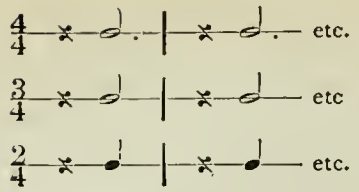
Turning to our subject, "Vogel als Prophet," we find in the ninth, tenth, eleventh, and twelfth measures a continuation of melodic phrases in regular sixteenth notes alternating with the typical motif figure



At the ninth measure the left hand uses the first subject, as given out by the right hand at the beginning of the piece, as a counterpoint *against* the new motive of sixteenth notes. The manner in which the dialogue of voices begun at this point is carried out in subsequent measures should be clearly unraveled and each motif traced to its own ending. For example, in the fifteenth measure, each *beginning* on a dotted eighth note is marked forte, and sustained (legato). The *continuation* of each motif is marked piano and ends staccato.

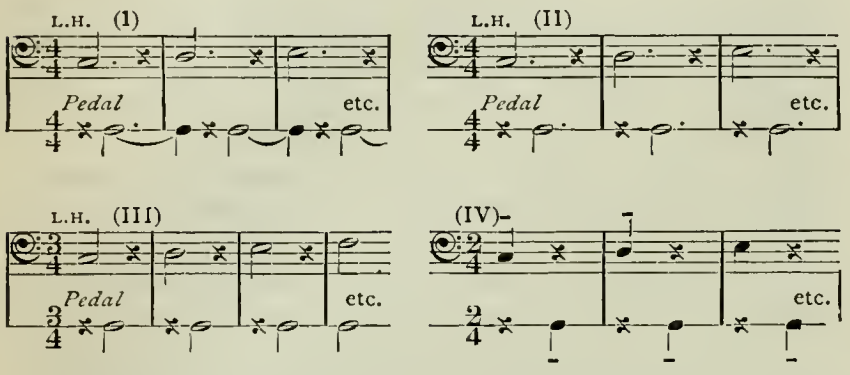
It is a good general rule for pianists to raise the fingers one to two inches from the keys preparatory to playing ordinary running passages. But such are the delicacy and rapidity necessary in playing these (unaccented) triplets of thirty-second notes that expressive playing can be better accomplished if the fingers be kept quite close to the keyboard (generally curved) for the thirty-second notes, and held high only for the accented eighths. It is difficult to play some of these figures smoothly according to the fingering used in the ordinary editions. The writer believes that the following plan of practice will obviate much of the difficulty of controlling the damper pedal and at the same time develop accurate taste. The fingering marked throughout is satisfactory *only* when the

pedal is used as indicated. Artistic pedal playing requires better teaching, better self-control, and better taste than is at all usual among pianists. Music publishers would do well to adopt a new and more accurate system of pedal marks. The following sign (⊢⊣) here denotes the exact time for beginning and ending the pedal tread. Many players are so in the habit of putting the pedal down with the accented beat that it is very difficult for them to acquire the control and discrimination here required. Others are too violent, putting the foot down heavily and lifting it too high. With ordinary pianos a half-depth is enough for the use of the pedal, and a silent lift, not high enough to lose contact of the foot with the pedal, is generally sufficient to dampen accurately, and can be done delicately enough to avoid all unnecessary noise. Most pupils practise too fast, and many do not appear to *listen* to their own playing. For such this article is not intended.

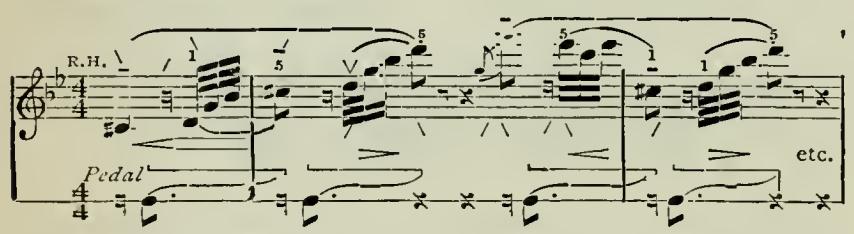
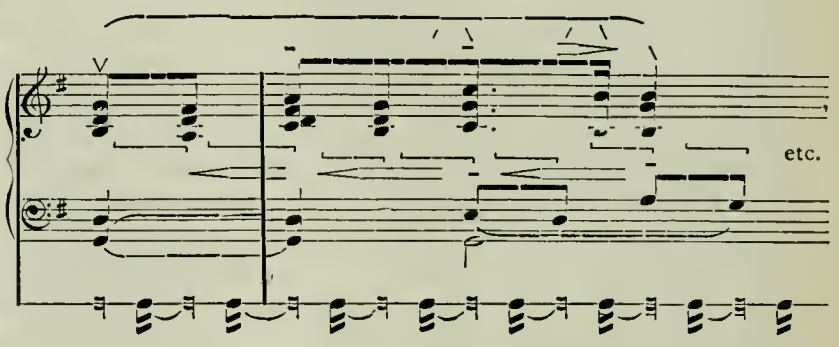
Exercise for slow practice. Damper pedal alone. Count four. Release pedal at *one,* put it down at *two,* keep it down until exactly *one* of next measure. Next count three. Then count two. Care must be taken to keep the pedal down the complete time of the second, third, and fourth beats, and to let it up the *full* time of



the first beat; also to see that its use causes no noise. The next exercises are to be practised very slowly and with equal accuracy and care of pedal and hand.

The result in each case above illustrated (except No. 1) should be an exact legato, without either disconnecting or overlapping the tones.



Applying the above to "Vogel als Prophet," count sixteen to each measure, or four for each quarter note or its equivalent. Hold the notes the exact time indicated; ditto pedal. Keep the foot up from the exact beginning of rest until time to put it down. Unless complete control of time for different details is developed this practice is of little value. Substitute the each measure in the "Trio," also, in preliminary pedal pedal mark (⌙) for the above. Count sixteen practice.

The sixteenth rests written above are not to appear as rests in the expression of the music. The use of pedal correctly controlled will always give the result of continued legato as in the original, but, if allowed the privilege of taking the hand up at the intervals indicated by the rests, the player can in each instance stretch the hand over the next group of notes, and thus, through the use of the fingering indicated, be enabled to play more readily with delicacy and repose. A still hand and complete legato finger-touch are advisable during the continuance of each slur in the "Trio," unless during an accented climax. The method much used by Rubinstein, D'Albert, Paderewski, and others, of undulating the forearm at the wrist while keeping the fingers at or near the keys between phrases, can be so applied as to add finish and grace and improve the tone. It is neither generally well understood nor used with artistic effect, and it is difficult to teach. The more common habit of throwing the hands up and down from the wrist, while entirely correct for many kinds of staccato, is unsympathetic and artificial when applied to such phrasing and such expressive music as we have in "Vogel als Prophet." The common habit of mixing up finger, wrist, and knuckle-joint action indiscriminately causes players who otherwise show good qualities in regular legato playing to play staccato and half-staccato badly, and to phrase worse. The

marks \ and / show examples of down or up wrist (not hand) movements. The mark ⌣ indicates a combination (undulation) of both movements, usually to be effected in a very mild, not exaggerated, manner.

As the measures after the twenty-seventh are a repetition of the first page, the student is advised, where marks are omitted, to learn and play the piece as marked at the beginning.

VOGEL ALS PROPHET

THE BIRD'S PROPHECY

EDITED BY WILLIAM H. SHERWOOD

R. SCHUMANN Op. 82, No. 7

Andante ♩=63

pp

mf

mfp *p* *poco string.*

13 *fp* *fp*

14 *poco rit.* *fp* *sopra.*

15 *f* *fp* *fp* *f* *fp*

16 *pp*

17 *poco rit.* *pp*

18 *p* *Tranquillo.*

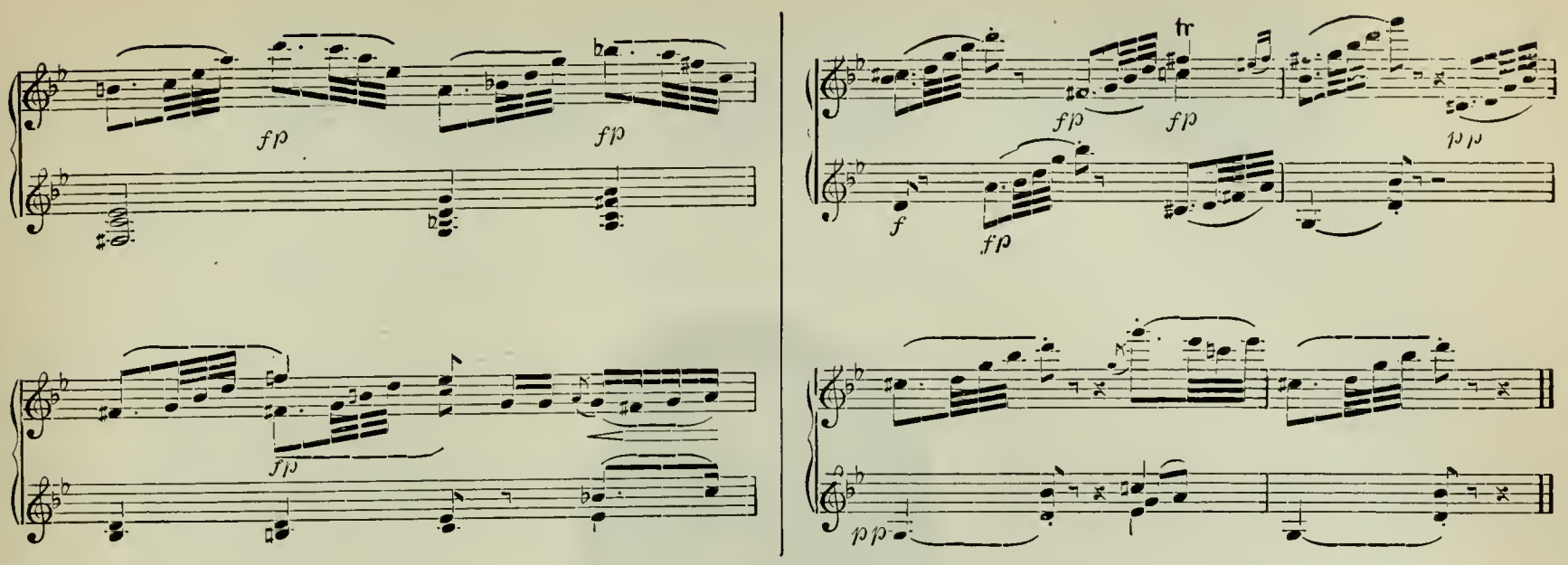
19 20 *mp*

21 *mf*

22 *p* *p*

23 *una corda.* *pp* *rit.* *rit.* 24 *p*

(The Editor repeats measures 19–22, inclusive.)

a tempo. *pp*

fp
fp
fp
tr
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f
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fp
pp

THE CAREFUL CHOICE OF INSTRUCTIVE MATERIAL

By Ernest Jedliczka

THERE is no branch of human possibilities and knowledge in which there lies spread out such rich material for instruction as music, particularly piano literature. What have they not written, those old masters—Czerny, Bertini, Clementi, Cramer? They are well named the pillars of the great structure of the technic of to-day. I purposely do not include our classical masters because Bach, Beethoven, and others of their class did not compose special pieces for certain particular technical purposes. In playing their immortal works, technic must take a subordinate place. We do not find pieces by any of the classical masters written either for oil-smooth passages, or for æolian arpeggios, or for pointed staccato. They were not doctors and specialists for different technical diseases. That is the reason why music-students find the works of Beethoven and Bach so difficult to play. How often does one encounter places in the apparently easier sonatas of Beethoven which even most excellent pianists can conquer only with great care, and which, from ordinary players, demand a double measure of tedious labor.

The above may suggest that few classical works should be given to students. Unfortunately, one meets many pedagogues, some of them very excellent, who advance this theory, and annoy their pupils with a dead weight of little Hummel, little Moscheles, little Kalkbrenner, etc.

I am far from belittling the importance of the above-named composers in the history of piano literature. I recognize fully the masterly handling of musical form by Hummel, Moscheles, and their ilk; but all the more I miss that richness of thought and, I may almost say, that suggestive power of creating which really embodies that thought and feeling and which compels the listener to think and to feel also. In every art, whether painting, sculpture, or music, mannerism is the worst enemy of true and noble taste. All works which are poor in deep, earnest, or lovely thoughts, and which seek to cover up their inner hollowness under flourishes, ornaments, and technical chicanery are mannerized, and should be withdrawn from pupils with studious care.

An earnest, thorough musician must, of course, be acquainted with all phases of musical literature. One should not only learn by practice, but also by negative observation. From my many years of practice I have come to the steadfast conclusion that the hardest and most responsible work for the teacher is to select the correct and fitting pieces for his pupils. Neither the correct position of the hand nor the proper graduation of different technical studies demands from him such earnest and thorough knowledge of music literature, and such a fine spiritualized taste as does the correct choice of available works. As every child must learn his letters and master the technic of the tongue before he can risk expressing his thought in well-set forms, so must every beginner in music learn to keep his ten fingers under his control. I cannot now well explain how this is best done, but I will not let the subject go without mentioning that according to my opinion it is decidedly better to give the preference to the shortest possible technical studies rather than the long-drawn-out and often very tedious ones. Besides the various well-known and useful exercises of Al. Schmidt, Czerny, Pischna, Tausig-Ehrlich, Köhler, Hanon, etc., the teacher must seek studies for his pupils which fit each case. Each one should have his own individual studies. Therefore, one should avoid exercises which take up one kind of style for too

BY PERMISSION.

A BRITTANY GAVOTTE.

From the painting by T.-L. Deyrolle.

long a time; for example, those now going only into arpeggio, and presently those going only into staccato. Nothing makes the hands so mobile and elastic as exercises which unite the different forms of technic in a pleasant and agreeable way. Practising too long in one position makes hand and fingers stiff.

Parallel with the different studies it is decidedly advisable to give to the pupil pretty, tasteful pieces, at first easier rather than harder. To find the right ones and so cultivate the taste of the pupil is not the easiest duty of the teacher. He should select such pieces as will cultivate the taste, for instance, from the sonatas of Behrens and of Reinecke, of Clementi, the easier sonatas of Mozart, and the preludes, exercises and inventions of Bach (two-voiced).

While studying these pieces a correct method of practice is necessary. The more severe a passage, the more necessary it is to practise that passage by itself. Playing the piece in hand from beginning to end too often blunts the freshness of feeling in its interpretation. As the pupil progresses in his exercises and pieces, which must become more and more difficult, his individuality should always be consulted by the conscientious teacher. An instructor who overdoes in pedantry is not less dangerous than a careless one.

Not long ago there was a celebrated teacher in L——, much sought after with his ten or eleven daily lessons, who eased off his responsibility by having quite a heap of unassorted music brought in from the nearest shop before the commencing of his lessons. Beginning with the top, he dispensed this pile to his scholars in quite a pretty and orderly fashion, each one in turn. Whether the piece he hit on was tasteful or whether the scholar had the ability to play, was a secondary consideration.

It is of the greatest importance to allow the scholar to express his feeling *naturally* as early as possible (which depends of course upon the talent of the individual); he should always be allowed some independence in this within esthetic bounds. Pedantic and often tyrannical inoculation of the interpretation can do much harm to the pupil. The teacher

ought to be pedantic and even very pedantic in technical exercises only; in interpretation pedantry should be altogether shunned. To allow the pupil to copy after the master is always to be avoided. The study of music must not resemble the drilling of recruits in camp. With regard to musical things, every pupil should have his own face, not a mask painted with great strictness and perseverance. It is the property of a great talent and of great experience to know when and where to allow a pupil freedom. How often I have remarked that a scholar approached without pedantry works much more conscientiously and more joyously. *One should never forget that music is not hard work, but art in the most beautiful sense of the word.* I had the rare happiness to meet great masters in my home, and I often listened to the earnest and inspiring conversation of these illustrious guests of my father, now deceased, who was himself a distinguished musician. Later, as a man experienced in the very trying and severe duties of a pedagogue and virtuoso, I have fully demonstrated the absolute correctness of this simple principle.

To sum up:

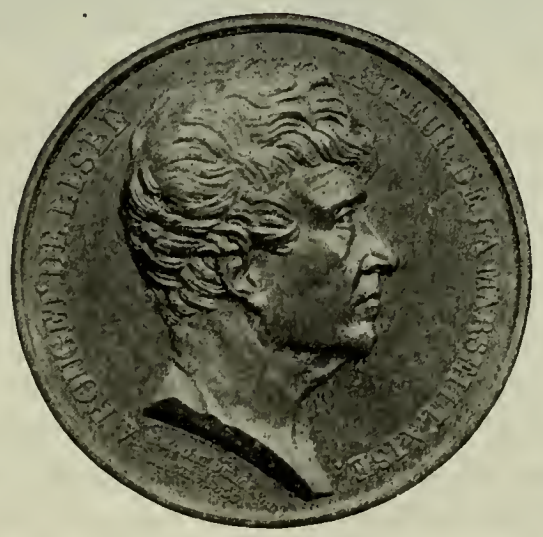
First, in teaching, one should absolutely avoid all stiff pedantry; one should give only studies which are musically beautiful and not long drawn out and therefore wearying to the spirit. (Cramer's studies are not studies, but musical pearls,— I may say the same of the Chopin *études*.) One should give as much as possible reasonable exercises, not those intentionally complicated — the same with the scales. The choice of pieces must be made painstakingly and conscientiously; one should give for study only works which are musically beautiful and of good taste. It is possible to look through everything, play through everything, but not to practise everything. One should particularly avoid mannerized sweety-sweet pieces. The development of good taste must go forward hand in hand with that of technic.

Handel, Bach, Beethoven, Mozart, Haydn, Schumann, Chopin, are the best helpers to attain really good taste. In the record rank are the beautiful works of Schubert, Rubinstein, Brahms, Tschaikowsky, Liszt, Saint-Saëns.

What would art be without taste?

A piano-player with highly developed technic, but without feeling and without taste, seems to me a harlequin. One is astonished at the incredible and difficult dislocation of his joints; perhaps one is amused thereby quite nicely — but enjoyment, real esthetic enjoyment — no! that one does not have and cannot have.

And now, last but not least, style! One must not take up or interpret Bach à la Chopin, Beethoven à la Mendelssohn. That were indeed the crowning-point of bad taste. One may in this case seriously doubt the justice of the Latin proverb, "Degustibus non est disputandum." I would amend it for teachers thus: "One should not dispute bad taste, but endeavor to improve it."



MEDAL STRUCK IN HONOR OF ROUGET DE LISLE
COMPOSER OF THE "MARSEILLAISE."
MADE BY L. ROGAT, 1855.

THE PROPER MUSICAL EDUCATION OF CHILDREN

By Josef Hofmann

DURING one of my visits to New York I went to hear "Cavalleria Rusticana" at the Metropolitan Opera House. In the box adjoining mine I observed some little children who were weeping pitifully over the fate of *Santuzza*. I drew the attention of one of the ladies in my party to this unexpected picture. She protested that no child could possibly feel the emotion of the plot of this opera. This theory I contradict. Those children were excited and distressed, "worked up" either by pleasure or pain into a state of hysteria. You certainly would not see any such picture in Europe, where the feelings of children are more carefully guarded.

The very different plan on which my own early education was conducted came forcibly to my mind. Music has always been a part of me. Playing the piano is now my second existence. My ear taught me to pick out any melody that I heard when I was but three years old; at four I could improvise simple accompaniments for my friends who sang. But when a very young child my father was extremely careful not to allow me to work too hard at music. He was a wise, kind father, and knew that too swift development of the brain will mar the physical development of any child. While he encouraged me in my musical ambition, he carefully guarded me from contact with deep and classical works. He was then conductor of the opera at Warsaw; but I was permitted to listen only to the brighter and simpler compositions of Haydn, Mozart, and Beethoven. If this plan were followed in the musical education of children, it could not fail to operate to their advantage.

My regular lessons began when I was four years old, and occupied from twenty minutes to half an hour each day. I was eight years old when I gave a concert in Warsaw, at which I played chiefly Beethoven's sonatas. My first set of these sonatas was the gift of Madame Modjeska, who was one of the first of the great artists to take a personal interest

ANTON RUBINSTEIN

in my talent and my future. As she was then very prominent in all the great capitals of the world, she did much toward exploiting my name before my début.

Shortly after the concert at Warsaw I was taken on a tour through all the principal cities of Poland and Germany, where I attracted the attention of the public and of the musical world. My meeting with the late Mr. Abbey marked the beginning of the most glorious times of my boyish career. He engaged me for America, where I came when I was eleven years old. It was then that I first tasted consciousness of my power. In New York my father once took me to see

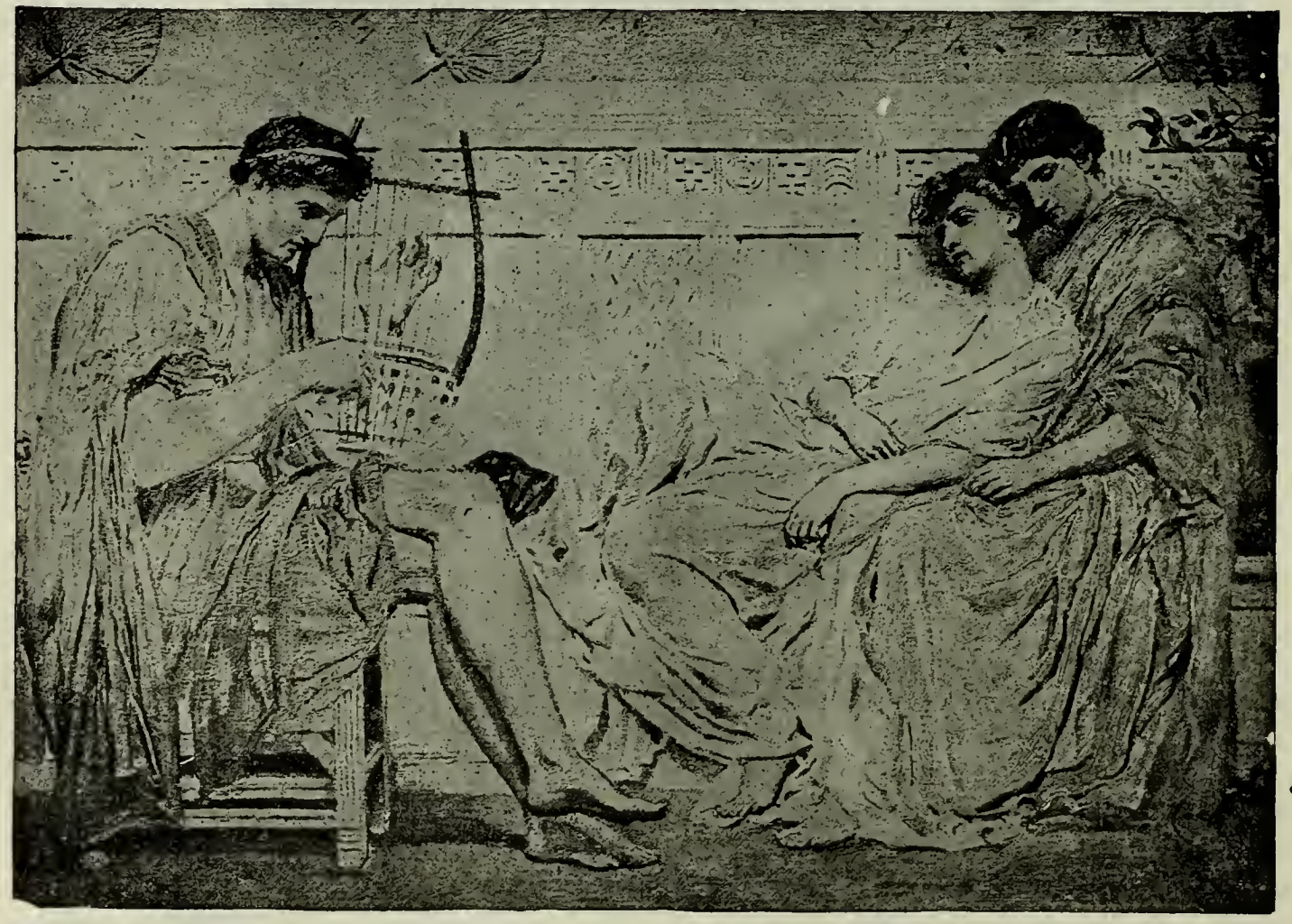
the people waiting for hours before a concert, eager to purchase the few seats that were left from the advance sale. Child as I was, I remember the exquisite thrill that went through me as I realized that all this excitement and commotion was caused by my art. I can never forget the delight, I may almost say rapture, that came to me in the presence of those vast audiences. I remember, too, all the little themes that were suggested to me to improvise upon by the people whom I saw in the hall.

JOSEF HOFMANN
From a Photograph by Bushnell (Seattle)

It was the greatest fortune of my life to pass from the concert stage into earnest and quiet study as Rubinstein's pupil. He had very few pupils. His antipathy to teaching was natural, for the amount of life and soul that he threw into it sapped his strength. He forgot himself in his enthusiasm. Very often my stipulated hour's lesson would stretch into many, for if he became interested in his work he forgot his meals, his engagements, everything except the instrument before him and the ideas which he was transferring from his own brain to that of his student. I do not believe in incessant practice—I seldom practise more than two hours a day. I did not even when engaged in my studies with Rubinstein.

He did not believe in continuous practice for me. The training of my childhood had already given my fingers such flexibility and strength that I could grasp technically almost any composition at first sight. Rubinstein often asked me the question: "Do you know the difference between piano-playing and piano-reciting?" and answered it himself, saying, "Piano-playing is the movement of the fingers; piano-reciting is the movement of the soul."

Under the influence of Rubinstein, I was made to feel myself less an individual genius than a mere medium for the interpretation of the works of the masters. He always insisted that the first duty of the artist was to smother self; that his personality should never be inflicted upon his listeners, who are before him to hear and feel, and nothing else. He sternly forbade any such movements as throwing back the head, or dreamful swaying of the body, or gymnastics with the arms. "These things," he said, "may make money and excite the worship of the foolish, but they do not become the real artist and great musician. Work toward your ideas only, young man, and success must surely come." There was a time, however, when I could not help thinking of myself, a weakness which caused a case of what we call stage fright. I went straight to Rubinstein. Many students, chiefly young girls, had followed him from Russia, in the hope of finding the opportunity of occasionally playing before him. My own lessons were frequently attended by an audience of these students. Rubinstein's influence, and these lessons before an audience, had once taught me absolute unconsciousness of myself, and now restored the repose of self-unconsciousness which had been mine as a child — a mental condition which was afterward of inestimable advantage when playing before perhaps the greatest audiences ever assembled.



PRACTICAL HINTS ON PIANO STUDY

By IGNACE J. PADEREWSKI

[This article by the great pianist was very carefully prepared. It was told by him to an interviewer, who transferred the thoughts to paper. Then M. Paderewski went carefully over the manuscript. The article may, therefore, be said to represent M. Paderewski's exact views on piano-playing, prepared under the most careful conditions.]

THE first requisite to becoming a really good pianist is talent. I will say this, however: that, given good tuition, any one with the ability to work, and application to it, can learn to play; but it will not be artistic. Nearly every one has talent for something, and the great point is to discover that talent, to give it a fair trial in cultivation, and to stick to its development. If your talent is not for music, then find out in what branch it lies. Money—and time, which is still more precious, as it can never be regained—will be saved, the whole life turned into another channel, and its usefulness will be greatly increased.

But lack of energy or inclination for hard work must not be confounded with lack of talent. There are many with talent who are too lazy to work; such would not make a success in any art, no matter how great their aptitude. For this there is no excuse; any one can develop energy.

The first quality for the piano student is a natural musical gift, and then for its cultivation the energy for hard work, and the important requirement of a good, thorough teacher. In this last the responsibility of a choice rests with parents whose indifference or lack of insight may wreck the best prospects.

The sane, healthy way to study the piano is to apply one's thought directly to the work, laid out methodically by the teacher, for a certain length of time every day. That length of time depends entirely upon the future that the student may decide upon. If he or she takes up music as a professional, four hours daily should be given to study; if as an amateur, two hours is enough. In both cases the divisions of time devoted to practice should be not less than one hour.

The fault most general, not only with girl students but with professionals, is the sitting at the piano as a pastime instead of working seriously. There is no instrument that offers such inducement to idle away time as the piano. Instead of taking the study of it as a very earnest one, many fall into the way of looking upon it as an amusement, idling away hours in passing agreeably from one thing to another. These misspent hours end in a smattering of knowledge and a certain amount of faulty fluency, of no solid use when it comes to practical application.

Of course, in playing the piano the fundamental factor is technique, but that word technique includes everything. It includes not dexterity alone, as many mistakenly think, but also touch, rhythmic precision, and pedaling. That combination is what I call technical equipment.

I consider it my duty to say why I mean that true technique comprises everything. There are good artists who have only one or two of those factors of it that I have named. They may have good facility and strength, but no rhythm, and no knowledge of how to use the pedals. In this class it would be easy to find many great artists whose incomplete command of all that goes to make technique would confirm what I have said. Again, some have all but the beautiful tone. The true technique is not made up of one or more of its necessary factors, but it must comprise them all, and each demands its special training and study: dexterity, rhythm, correct pedaling, and tone.

In speaking, then, on the subject of piano-playing, what should first be considered are these very factors of technique and how to get them.

The length of time to be devoted daily to finger dexterity depends upon what stage of technical development the student is in. For those who have the fingers already prepared, naturally less time is required, and more may be given to the study of pieces. But, no matter what stage of progress the student has reached, one hour daily of this branch of technique is indispensable.

First, begin your study each day with the five-finger exercises and the scales. Play them slowly, very legato, and with a deep touch, giving particular attention in the scales to the passing of the thumb under the hand and of the hand over the thumb. The real secret of playing rapid, brilliant scales is this quick, quiet passing of thumb and hand, and by it many difficulties may be avoided.

The position of the hand in this is of great importance. In playing up the scale with the right hand, and in playing down the scale with the left, the part of the hand toward the thumb should be held considerably higher than the part toward the little finger. Thus, by raising the inner part of the hand next to the thumb, and dropping the outer part next to the little finger, there is more room for the thumb to pass under the fingers unobstructed and easily.

In coming down the scale with the right hand, and in going up with the left, the position of the hand should be reversed—that is, hold the hand lower toward the thumb, and higher toward the little finger. By observing this position you will already be partially prepared for the passing of the fingers over the thumb, and have also, as in the case of the first position mentioned, a shorter distance to go to strike the keys.

These positions of the hand are of utmost importance not only in scales, but also in acquiring fluency in arpeggios, and in passage-playing of all kinds.

With many the quality of tone is inborn, and connected with a natural sense of musical beauty. This depends, too, in great measure upon the construction of the hand and fingers. People with thick fingers have a natural tone, and consequently little difficulty in developing a beautiful touch. Others will have to work a great deal under good direction before they acquire that same beautiful tone. In the latter case the practising of slow passages with a deep touch, and without lifting the fingers very high, is most important. At the same time each separate tone should be listened to and its quality noted. The position of the hand in training depends on its natural construction, and requires individual treatment. For instance, in training, the strong hand with the thick fingers may be held even, with the knuckles down, while the weak hand with long fingers should be held with the back ball-shaped or arched, with the knuckles up.

In the training of the hand a great fault is very common, not only among amateurs, but even among professionals, and that is the bending out of the first joints of the fingers where their cushions touch the key. Such a position of the finger, its joint bent out, makes the getting of a good tone impossible. Students and teachers should pay great attention to the "breaking down" of the last joints of the fingers; it is a difficulty that must be settled in the very beginning. I even go so far as to say that those whose finger-joints "break down" should not play the piano unless they have energy enough to correct the fault, and it can be corrected.

The ability of producing a legato may be acquired by two means: First by careful fingering, and second, by the use of the pedal. In the first case the quick, careful passing of the thumb under the fingers is the practical factor, always studying slowly, with a deep touch, and listening closely to the binding together of the notes. In the second case the judicious use of the pedal is the aim.

As a hint to amateurs, I would say that it is a mistake to be afraid to use the pedal in playing scales. In quick scales the pedal may be most effectively used to give brilliance and color, but only under a certain rule. Use it on the unimportant notes—that is, on the central portion of the scale—but never on the important or closing notes. By this plan you give brilliance and color to the quick, passing notes leading up to the climax; then, by shutting the pedal off, the final and important notes ring out with an added value —clear, firm, and effective.

It would take a volume to tell all about the pedal, but these two things are the fundamental principles of its uses to work upon, and need a very careful application. Change the pedal with every change of harmony. In playing the lower notes on the keyboard its change should be still more frequent, because of the slow vibrations and the thickness of the tone in that part of the instrument.

The manner of holding the wrist should be individual, according to the need of the pupil, and must be decided by the teacher. Some play quick octaves and staccato passages by holding the wrist very high, while others employ a method exactly the opposite. Facility in octave-playing is not a matter of strength, for often players who have quick movement in octaves have not much strength. Of course, there are exceptions, such as Rubinstein, who had wrist fluency, lightness, and endurance.

One of the most important things in piano-playing is relaxation, thoroughly natural ease of attitude, and absolute absence of stiffness or rigidity in sitting at the instrument. Before the study of technique is begun, ease of attitude in the player must be fixed by the teacher. Poses and nervous movements cannot be too zealously guarded against. Many professionals might well practise before a mirror to observe themselves. The effect of even beautiful playing is spoiled by grimaces and restless bodily movements.

Only too many think that they display a vast deal of feeling if they make frequent *ritardandi* and long pauses on single notes. I would call this oversentimentalism simply the abuse of rhythm. The only way to avoid this is to keep as strictly as possible to the rhythm and the tempo. Nothing is to be gained by such affectation but distortion of the composer's ideas. Under this same head comes the exaggeration of the rubato, so deplorably frequent in the playing of Chopin. This springs from the same mistaken notion that it adds feeling and character. The only remedy of the fault is to stick closely to both rhythm and tempo.

I am a believer in discipline. As long as a student is enjoying the advice of a teacher he should follow his directions absolutely. Any one who would insist upon his own interpretation should not have a teacher. If he thus imposes upon the teacher, and he gives in, the loss is the student's. A teacher, of even a small reputation, represents a system, and it is of the greatest importance in any kind of work to have a system.

As technical studies I recommend Czerny's Opus 740, and Clementi's "Gradus ad Parnassum," the Tausig edition. The Czerny is pure technique, and the Clementi is extensive and brilliant. These, together with some special finger exercises by the teacher, suited to the individual need of the pupil, will, for a considerable time, be quite sufficient in the way of purely technical studies. Afterward the "Wohltemperirte Clavier" by Bach, indispensable in train-

ing the independence of the fingers and the tone, should be taken up, and in due course the studies by Chopin.

I do not believe in the clavier as a help to the student, because by it he loses the possibility of controlling his playing. Its help will be not for him, but for his neighbors—it will keep him from disturbing them.

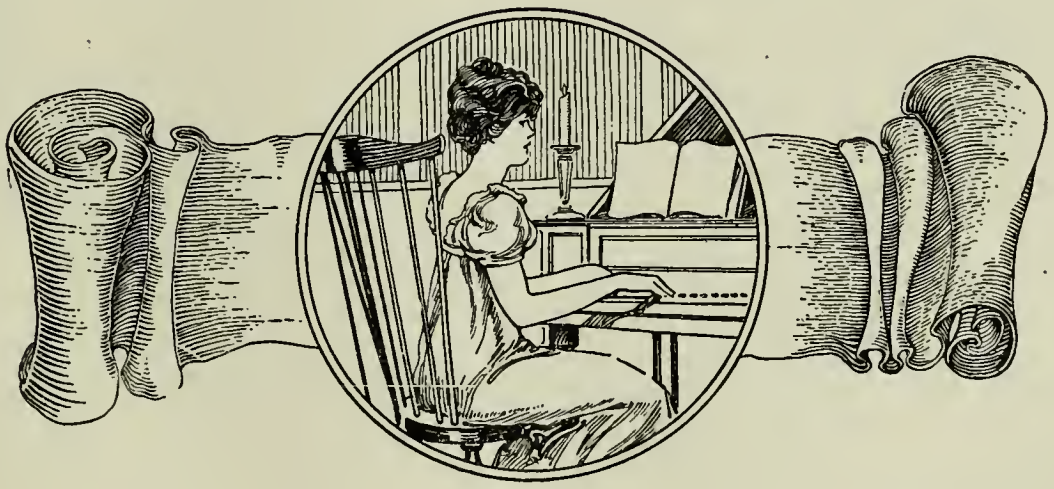
It is only by playing the scales with strong accent, and the slower the better, that precision and independence of the fingers are acquired. First play the scale through, accenting the notes according to the natural rhythm. Then, as in speech, let the accent fall upon the weak note instead of upon the strong one, and play the scale, accenting every second note; afterward place the accent upon every third note, then upon every fourth. This gives absolute command of the fingers, and is the only way to acquire it.

The piano is so rich in literature for the student at every stage of his advancement that a book would be required to give a list of all the works open to selection. To give a partial catalogue would only mean to slight a vast number of works equally worthy of mention.

I shall confine myself to naming some composers, who, in the general run of study, would be of advantage to the student, and yet are neglected. First of all I should advise Mozart, because, with our modern nerves and excitement, it becomes difficult to play with calm and simplicity. And these are the qualities that are required by Mozart.

Of neglected older composers one of the greatest of them all is Mendelssohn, whose "Songs Without Words" are of such admirable use in acquiring a singing quality of tone, and whose style of writing for the piano is of the best. Then, too, for brilliancy of technique I should advise Weber.

For advanced pianists I would recommend the playing of Moszkowski among the modern composers. His compositions, from the pianistic and pedagogic point of view, are perfect, and it is my conviction that it is scarcely possible to imagine a more perfect "clavier Satz" than Moszkowski gives us.



MUSICAL THEORY

OUTLINES OF MUSICAL THEORY

By CLARENCE LUCAS

CHAPTER I

HARMONY

Definition—Difference between Harmony and Counterpoint—Complex Counterpoint and Simple Harmony—Of Italian Origin—Emancipation of Harmony—Chopin's Harmony—Grieg—Wagner—Monotony and Restlessness—Theories of Harmony—Necessity for Rules.

THE simplest definition of harmony that can be given is that it is the sounding together of two or more musical tones. The most elaborate treatise, however, could not exhaust the resources of the possible harmonic combinations and sequences. Whenever a new genius arises he finds a way of expressing himself in harmonies that do not sound like those of his predecessors. Bach's "Saraband" of 24 bars in the G Minor "English Suite" contains about as many harmonic changes as Grieg's song "Du bist der junge Lenz," of 28 bars. Yet these two pieces differ as widely as do the two hundred years that separate the dates of their composition. This difference of manner is to be found between contemporary composers as well as between old and modern masters. No one who knows anything of musical style could confound the harmonies of Bach and Handel. How utterly unlike that of Bach is the 24-bar "Saraband" in Handel's G Minor Suite, No. 16. Mendelssohn and Schumann, Brahms and Wagner, Chopin and Liszt, Strauss and Elgar, Weber and Schubert, Berlioz and Meyerbeer all worked during the same periods of musical development; yet their harmonies are not alike. Sullivan and Grieg were fellow-students in Leipsic. The violent contrast between their styles only emphasizes the extraordinary resources of harmony, which up to the present have proved inexhaustible.

During the great contrapuntal epoch little attention was paid to harmony; that is to say, the composer did not choose his harmony and then make his counterpoint fit his harmonic scheme. It was the counterpoint which received the lion's share of care and attention, while the harmony was as ignominiously treated as the poor sheep of the fable.

It is of course impossible to make a contrapuntal

combination that does not produce some kind of harmony. It is possible, however, to have a very great contrapuntal complexity with the most meager harmony; as, for instance, in Tallis's motet "Spem in alium non habui," where we frequently find a forty-part counterpoint with no change of harmony for several bars. Such a Barmecide feast of visionary and unreal fare cannot satisfy the cravings of the heart for genuine musical substance; for the deepest note of musical emotion can be sounded by harmony only. Harmony is the color, the warmth, the passion of music.

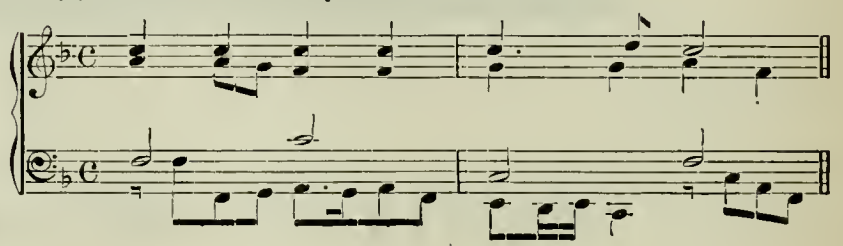
Palestrina, though he lived in the contrapuntal day before the discovery of the tempered scale, was an inspired composer. His music, because of the varied chords which his ingenious counterpoint often makes, delights us to-day. He was fettered to the Church, unfortunately, and all his greatest works are yoked to the turgid Latin text. The painters of his day wrought altar-pieces, crucifixions, and Madonnas till all the walls in Italy were draped in penitential canvas. But the blue and gold and purple haze of the sunny Italian landscapes, which have been the inspiration of so many glorious pictures from Titian to Turner, were also beginning to make their genial warmth felt within the shady aisles of the cathedrals. On the shores of the Mediterranean or the Adriatic, whose azure waves still sparkle in the verse of Vergil, Tibullus, Catullus, the sense of harmony first found its voice. It is not improbable, as some authors affirm, that St. Mark's in Venice was the cradle of harmony. Certain it is that in the compositions of the masters of music who directed the musical services of this gorgeous Romanesque-Byzantine church, during the first half of the seventeenth century, we find a relaxing of the rigid rules of counterpoint, and the introduction of the sensuous element of beautiful chord changes, undoubtedly an expression of that harmonic instinct which is such an integral part of the modern composer's nature. The old masters of counterpoint could hardly have imagined that in admitting a few harmonic effects into their compositions they were introducing an element that was destined to assume so much importance and drive counterpoint from the field altogether.

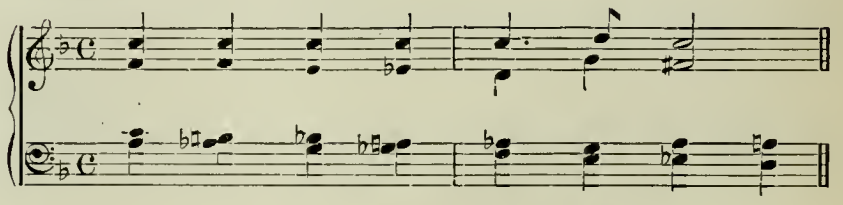
The difference between harmony and counterpoint has been aptly set forth by Ouseley, who says that the harmonist looks at the chords perpendicularly, while the contrapuntist considers the importance of each separate melody; that is to say, looks at the composition horizontally. From the viewpoint of the harmonist it is of little importance what manner of melody the separate voices make if each voice is played alone. He considers the effect of each complete chord and its progression to the next complete chord. But the contrapuntist aims at having each voice a melody in itself. Harmony sacrifices a great deal of detail of fine part-writing for the sake of the general effect of the whole. Counterpoint, in the strictly classical sense of the definition, has a powerfully restraining influence on the harmonic freedom of the composer. Paradoxical as it may sound, it is nevertheless true that the student of practical composition finds the difficulties of counterpoint to lie in the harmonic progressions, and the obstacles in harmony to be the part-writing—that is to say, the counterpoint.

In the first example (*a*) given below are combined three well-known tunes and a florid counterpoint bass in the manner of the eighteenth-century masters. The soprano melody is Sullivan's "Onward, Christian soldiers"; the alto is from J. J. Rousseau's "Le devin du village"; the tenor is the theme of the variations in the finale of Beethoven's "Eroica" symphony; and the bass is our own. This, of course, has no musical value, but it will serve to illustrate the manner of elaborating themes in vogue before the days of harmony. There are only two chords, F and C, in the example, and the themes stand out clearly one from the other by reason of the contrasted lengths of the notes of which they are constructed.

In the second example (*b*) the melodic material is reduced to the one Sullivan tune, here harmonized in a modern manner, more or less like Grieg's "Ballade" for piano solo. It will be seen that the interest consists in the progression of one complete chord after another complete chord, and not in the variety of rhythms of a number of tunes which are apparently independent of each other. The first example has four themes and two harmonic changes; the second has one theme and eight different chords:

(*a*) Diatonic counterpoint.



(*b*) Chromatic harmony.

Berlioz, great musical colorist and impressionist as he was, detested the old contrapuntal style. "Why," he exclaims, "should the vanquishing of the difficulties of counterpoint be supposed to add to the religious sentiment of a work?" He even questions Palestrina's right to be called a composer. He avers that most of the old Italian's work consists of four-part perfect chords with a few suspensions, without melody and without rhythm, and that there is only evidence of a patient science in overcoming certain artificial contrapuntal problems.

With Bach's fugues Berlioz was continually at enmity. The brilliant French composer's contempt for the fugal style is to be seen in his superb "Damnation of Faust." In the tavern scene the drunken revelers sing a short and weakly constructed fugue, concerning which Mephisto remarks, "Here we find bestiality in all its frankness." As an antithesis to this, we have the criticism of the great contrapuntist and epic composer Handel, who said of the greatest dramatic composer of the day, "Gluck has no more counterpoint than my cook." There is room in the world, and wel-

come too, for the profundity of Bach, the grandeur of Handel, the noble tragedy of Gluck, and the fiery passion of Berlioz. It is puerile for a modern composer, who has inherited all the rich legacies slowly accumulated by his predecessors, to laugh at the productions of the simple toilers whose patient plodding made his riches possible.

The complete emancipation of harmony was the natural result of the establishment of the tempered scale. And the instrument which has contributed most to the discovery of new harmonic progressions is the piano. A good piano, well tuned on the principles of the tempered scale, offers an easy and delightful means of testing every conceivable chord. Théodore Dubois, late director of the Conservatoire Nationale de Musique of Paris, said that in his long experience as a teacher of harmony and musical composition he had found that those of his pupils who had learned the piano became masters of harmony more readily and thoroughly than those who learned the violin.

The most lovely human voice and the exquisite violins of Stradivarius and Guarnerius are impotent in harmony. They have contributed, and will continue to contribute, to the development of melody. The violin and the piano—one the most perfect in compass and modification of tone-color for the expression of melody, the other unlimited in its harmonic resources—mutually act on each other for the general good of music. The composer who writes for the orchestra carries about with him the harmonic instinct which the piano has fostered; and though his score is full of the richest and most elaborate harmony, the melodic nature of the stringed instruments curbs his exuberance of chord changes and prevents him from making his composition a restless and vague conglomeration of modulations, like a picture without a theme, a chaos of color.

The composer who best understood the nature of the piano, and who wrote for it in a manner most in accordance with its nature, was Chopin. In the works of this inspired Pole the student will find some of the most beautiful harmonies and melodies ever devised by the mind of man. These works, therefore, are excellent models for the student of harmony to analyze. And Edvard Grieg was one of the boldest harmonic innovators of recent times.

As in the past, so in the future will every composer of importance find in the limitless combinations of harmony a means of expressing his own personality. The best masters will never do entirely without counterpoint; nor did the best masters of the past ignore the musical beauty of harmony in their contrapuntal works. The counterpoint we employ to-day is not the colorless diatonic chant of the old Church modes. Its white light has been shattered into iris-hues by the prism of modern harmony. It is chromatic—that is to say, "colored"—so called because when its foreign sounds began to be heard in music, and the old notation had no signs to represent them, the notes to be raised or depressed a half tone were printed in red instead of the customary black.

Bach has not yet had a superior as a musical contrapuntist, and it will probably be a very long time before Wagner's amazing fertility in harmony is surpassed. The prelude to "Tristan und Isolde" alone contains more harmonies than can be found in two hundred years of Italian opera down to the death of Rossini. Can the grandeur and beauty of the harmonies of "Götterdämmerung" ever be excelled? But because Bach in counterpoint and Wagner in harmony seem to say "Thus far shalt thou go and no farther!" it by no means follows that the possibilities of music are exhausted. Tchaikovsky's "Pathetic" and Dvořák's "From the New World" symphonies are sufficient refutations in themselves of this charge.

Beethoven's treatment of a number of Scotch tunes is very unsatisfactory; yet Beethoven well knew the surprising and beautiful effect of harmonic changes, as many a page of his sonatas and symphonies will testify. Though composers of modern times are not limited to the few chords of the old contrapuntists, they frequently make use of a harmony as simple as that of their antecedents. In the beginning of "Das Rheingold" Wagner employs the chord of E flat for 136 bars without a break. This monotony, which is of course intentional, is quite different from the harmonic sameness that in the older works of any dimensions causes our interest to flag, and vitiates the masterly counterpoint.

The art of composing beautiful and striking harmony cannot be taught. It is the birthright of talent and genius, as is the gift of melody. The student with a natural aptitude for music, however, can best develop his harmonic instinct by repeatedly hearing the works of the great composers. The one remarkable genius on whom Nature lavished abilities approaching the combined powers of his predecessors was Richard Wagner. "Die Meistersinger" and "Der Ring des Nibelungen" are the epitome of the profundity, the grandeur, the noble tragedy, and the fiery passion of the best of Wagner's predecessors.

Along with the hearing of good music must go the careful study of it in detail, and a long practice of harmony exercises with a text-book and under the direction of a competent master. And the student must continue his studies notwithstanding the fact that he finds all the rules of his theory-book broken repeatedly by the great masters. Theory must forever lag behind the practice of the composers. The theorist can only classify and explain what the composer has done. He is not a creator, an inventor. The difficulties of producing a perfect theory of harmony are so great, unfortunately, that most theorists fill their pages with the rules of older theorists. Hence it is that the student of to-day has frequently to subject his practice to the rules established by the composers who wrote before the advent of the tempered scale.

The cry of "Rule-breaker!" "Outlaw!" has been hurled at Bach, Haydn, Beethoven, Wagner, Richard Strauss; and probably it will be heard as long as composers produce and theorists deduce. But the discipline of established rules has a very important bearing on the character of the future composer, when he is at liberty to roam at large in the free world of harmony. These rules will prove to be the rudder to his ship. His genius only sends the breeze that fills the sails. Without these rules he will be uncertain in his choice of harmonies. Without these rules he will be unable to defend himself or explain himself, when his procedure is called in question.

CHAPTER II

THOROUGH-BASS

A Species of Musical Shorthand—Simple Method by which the Student may Either Read or Write Figured Bass—The Use of Lines in Organ-point—Knowledge Essential for Playing Handel and Bach.

THOROUGH-BASS is an instrumental bass part, continued, without interruption, throughout an entire piece of music, and accompanied by figures, indicating the general harmony.

In Italy, the figured bass has always been known as the basso continuo, of which term thorough-bass is properly regarded as a sufficiently correct translation. But in English usage the meaning of the term has been perverted, almost to the exclusion of its original intention. Because the figures placed under a thorough-bass could only be understood by a performer well acquainted with the rules of harmony, those rules were vulgarly described as the rules of thorough-bass; and now that the real thorough-bass is no longer in ordinary use the word survives as a synonym for harmony—and a very incorrect one.

The invention of this form of accompaniment was long ascribed to Lodovico Viadana (1566-1645), on the authority of Michael Prætorius, Johann Cruger, Walther, and other German historians of almost equal celebrity, fortified by some directions as to the manner of its performance, appended to Viadana's "Concerti ecclesiastici." But it is certain that the custom of indicating the intervals of a chord by means of figures placed above or below the bass note was introduced long before the publication of Viadana's directions, which first appeared in a reprint of the "Concerti" issued in 1612, and are not to be found in any earlier edition; while a true thorough-bass is given in Peri's "Euridice," performed and printed in 1600; an equally complete one in Cavalieri's "Rappresentazione di anima e di corpo," published in the same year; and another, in Caccini's "Nuove Musiche" (Venice, 1602). There is, indeed, every reason to believe that the invention of the continuo was synchronous with that of the monodic style, of which it was a necessary contingent; and that, like dramatic recitative, it owed its origin to the united efforts of the enthusiastic reformers who met, during the closing years of the sixteenth century, at Giovanni Bardi's house in Florence.

After the general establishment of the monodic school the thorough-bass became a necessary element in every composition written either for instruments alone or for voices with instrumental accompaniment. In the music of the eighteenth century it was scarcely ever wanting. In the operas of Handel, Bononcini, Hasse, and their contemporaries it played a most important part. No less prominent was its position in Handel's oratorios; and even in the minuets and gavottes played at Ranelagh it was equally indispensable. The "Vauxhall Songs" of Shield, Hook, and Dibdin were printed on two staves, on one of which was written the voice part, with the melody of the ritornelli inserted in single notes between the verses, while the other was reserved for the thorough-bass. In the comparatively complicated cathedral music of Croft, Greene, and Boyce the organ part was represented by a simple thorough-bass printed on a single stave beneath the vocal score. Not a chord was ever printed in full either for the organ or the harpsichord; for the most ordinary musician was expected to play at sight from the figured bass, just as the most ordinary singer in the days of Palestrina was expected to introduce the necessary accidental sharps and flats in accordance with the laws of cantus fictus.

The art of playing from a thorough-bass still survives, and even flourishes, among the best cathedral organists. James Turle and Sir John Goss played with infinitely greater effect from the old copies belonging to their cathedral libraries than from modern "arrangements" which left no room for the exercise of their skill. Of course, such copies can be used only by those who are intimately acquainted with all the laws of harmony; but the application of those laws to the figured bass is exceedingly simple, as we shall now proceed to show.

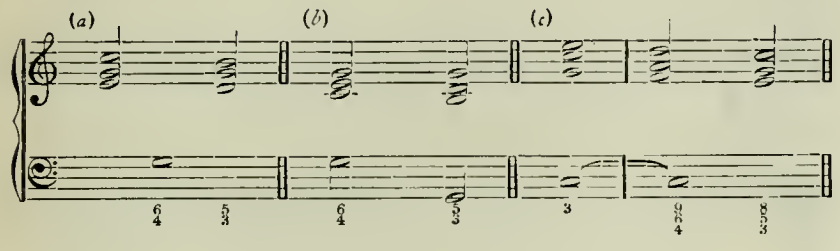
1. A wholesome rule forbids the insertion of any figure not absolutely necessary for the expression of the composer's intention.

2. Another enacts that in the absence of any special reason to the contrary the figures shall be written in their numerical order, the highest occupying the highest place. Thus, the full figuring of the chord of the seventh is, in all ordinary cases, $\frac{7}{5}_{3}$, the performer being left at liberty to play the chord in any position he may find most convenient. Should the composer write $\frac{3}{5}_{7}$, it will be understood that he has some particular reason for wishing the third to be placed at the top of the chord, the fifth below it, and the seventh next above the bass; and the performer must be careful to observe the directions implied in this departure from the general custom.

3. In conformity with Rule 1, it is understood that all bass notes unaccompanied by a figure are intended to bear common chords. It is only necessary to figure the common chord when it follows some other harmony on the same bass note. Thus, at (*a*), in Example I, unless the common chord were figured, the $\frac{6}{4}$ would be continued throughout the bar, and in this case two figures are necessary for the common chord, because the sixth descends to a fifth and the fourth to a third. At (*b*) two figures are equally necessary, otherwise the performer would be perfectly justified in accompanying the lower G with the same chord as the upper one. In-

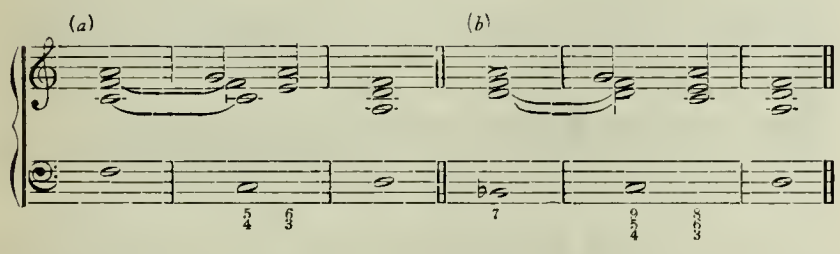
stances may even occur in which three figures are needed, as at (*c*), where it is necessary to show that the ninth, in the second chord, descends to an eighth, in the third. But in most ordinary cases, a 3, a 5, or an 8 will be quite sufficient to indicate the composer's intention.

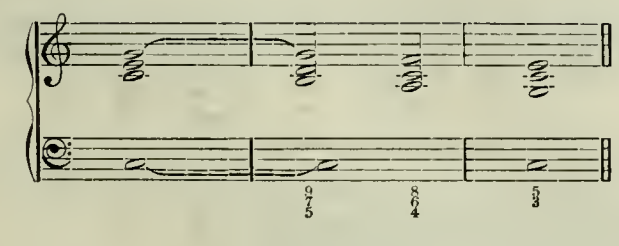
Ex. I



The first inversion of the triad is almost always sufficiently indicated by the figure 6, the addition of the third being taken as a matter of course, though cases will sometimes occur in which a fuller formula is necessary, as at (*a*), in Example II, where the 3 is needed to show the resolution of the fourth in the preceding harmony, and at (*b*), where the 8 indicates the resolution of the ninth and the 3 that of the fourth.

Figure 6 indicates, in all cases, the first inversion of the triad, and nothing else; and, were any such change now introduced, we should need one code of laws for the interpretation of old thorough-basses and another for those of later date.

Ex. II

The second inversion of the triad cannot be indicated by less than two figures, $\frac{6}{4}$. Cases may even occur in which the addition of an 8 is needed, as, for instance, in the organ-point at (*a*) in Example III; but these are rare.

Ex. III

In nearly all ordinary cases the figure 7 only is needed for the chord of the seventh, the addition of the third and fifth being taken for granted. Should the seventh be accompanied by any intervals other than the third, fifth, and octave, it is of course necessary to specify them. Instances analogous to those we have already exemplified when treating of the common chord will sometimes demand even the insertion of a 3 or a 5, when the chord follows some other harmony on the same bass note. Such cases are very common in organ-points.

The inversions of the seventh are usually indicated by the formulæ $\frac{6}{5}$, $\frac{4}{3}$, and $\frac{4}{2}$, the intervals needed for the completion of the harmony being understood. Sometimes, but not very often, it will be necessary to write $\frac{6}{5}_{3}$, $\frac{6}{4}_{3}$, or $\frac{6}{4}_{2}$. In some rare cases the third inversion is indicated by a simple 4; but this is a dangerous form of abbreviation, unless the sense of the passage is very clear, since the figure 4 is constantly used, as we shall presently see, to indicate another form of dissonance. The figure 2, used alone, is more common, and always perfectly intelligible, the 6 and the 4 being understood.

The figures $\frac{9}{7}$, whether placed under the dominant or under any other degree of the scale, indicate a chord of the ninth, taken by direct percussion. Should the ninth be accompanied by other intervals than the seventh, fifth, or third, such intervals must be separately noticed. Should it appear in the form of a suspension, its figuring will be subject to certain modifications, of which we shall speak more particularly when describing the figuring of suspensions generally.

The formulæ $\frac{7}{4}_{2}$ and $\frac{9}{7}_{4}$ are used to denote the chord of the eleventh—i.e., the chord of the dominant seventh, taken upon the tonic bass. The chord of the thirteenth—or chord of the dominant ninth upon the tonic bass—is represented by $\frac{7}{6}_{4}$ or $\frac{9}{7}_{6}_{4}$ or $\frac{7}{6}_{4}_{2}$. In these cases the 4 represents the eleventh and the 6 the thirteenth; for it is a rule with modern composers to use no higher numeral than 9, though in the older figured basses—such as those given in Peri's "Euridice," and Cavalieri's "Rappresentazione di anima e di corpo"—the numerals 10, 11, 12, 13, and 14 are constantly used to indicate reduplications of the third, fourth, fifth, sixth, and seventh in the octave above.

Accidental sharps, flats, and naturals are expressed in three different ways. A ♯, ♭, or ♮, used alone—that is to say, without the insertion of a numeral *on its own level*—indicates that the third of the chord is to be raised or depressed a semitone, as the case may be. This arrangement is entirely independent of other numerals placed *above* or *below* the accidental sign, since these can only refer to other intervals in the chord. Thus, a bass note with a single ♭ beneath it must be accompanied by a common chord with a flattened third. One marked $\frac{6}{5}_{\flat}$ must be accompanied by the first inversion of the chord of the seventh, with its third flattened. It is true that in some thorough-basses of the eighteenth century we find the forms ♯3, ♭3, or ♮3, but the figure is not really necessary.

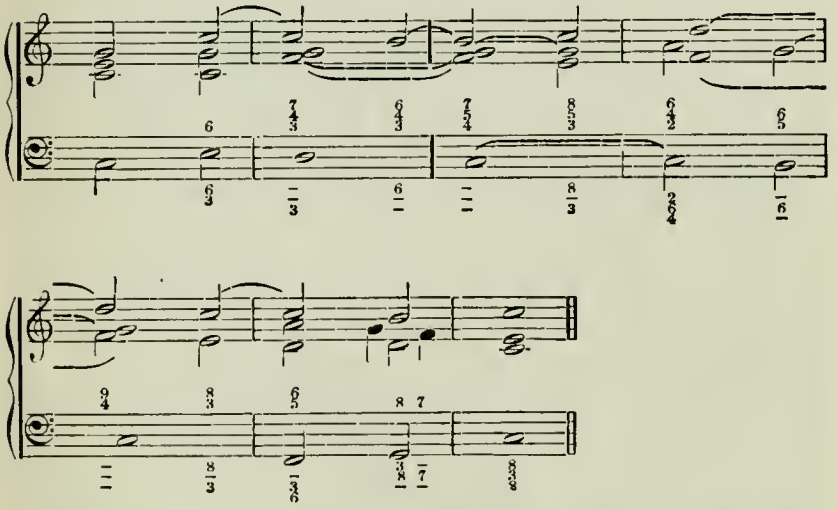
A dash drawn through a 6 or 4 indicates that the sixth or fourth above the bass note must be raised a semitone. In some of Handel's thorough-basses the raised fifth is indicated by 5, but this form is not now in use.

In all cases except those already mentioned the necessary accidental sign must be placed before the numeral to which it is intended that it should apply; as ♭6, ♯7, ♮5, ♭9, ♭4, ♮4, ♮6, etc.; or, when two or more intervals are to be altered, $\flat\frac{6}{4}$, $\flat\frac{6}{\flat}$, $\flat\frac{7}{5}_{\flat}$, etc.; the figure 3 being always suppressed in modern thorough-basses, and the accidental sign alone inserted in its place when the third of the chord is to be altered.

By means of these formulæ, the chord of the augmented sixth is easily expressed either in its Italian, French, or German forms. For instance, with the signature of G major, and E♭ for a bass note, the Italian sixth would be indicated by 6, the French by $\frac{6}{4}_{3}$, the German by $\flat\frac{6}{5}_{3}$, or $\flat\frac{6}{5}$.

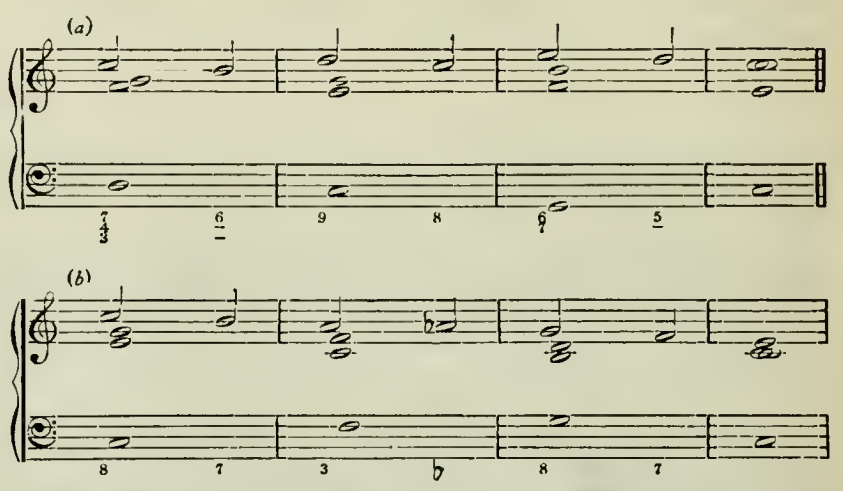
The employment of passing notes, appoggiaturas, suspensions, organ-points, and other passages of like character gives rise sometimes to very complicated figuring, which, however, may be simplified by means of certain formulæ that save much trouble both to the composer and the accompanist.

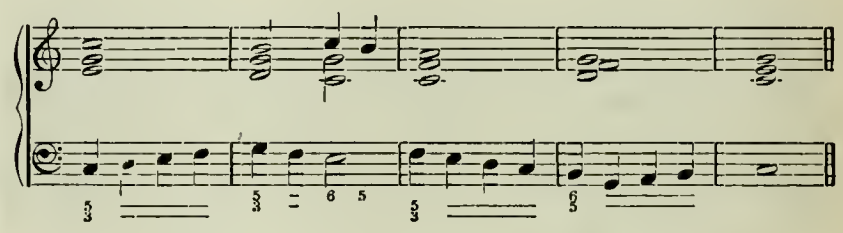
A horizontal line following a figure, on the same level, indicates that the note to which the previous figure refers is to be continued in one of the upper parts over the new bass note, whatever may be the harmony to which its retention gives rise. Two or more such lines indicate that two or more notes are to be so continued, and in this manner an entire chord may frequently be expressed without the employment of a new figure. This expedient is especially useful in the case of suspensions, as in Example IV, the full figuring of which is shown above the continuo, and beneath it the more simple form, abbreviated by means of the horizontal lines, the arrangement of which has in some places involved a departure from the numerical order of the figures.

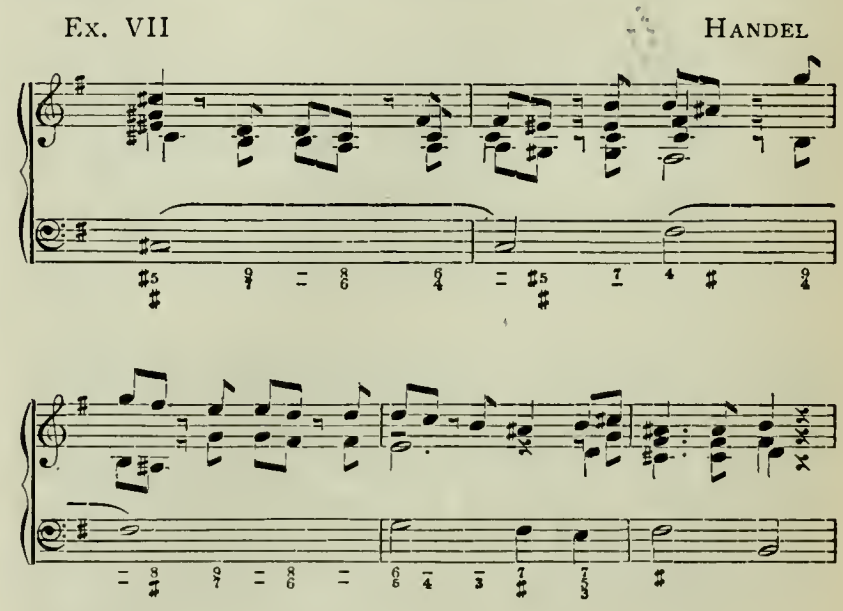
Ex. IV

Any series of suspended dissonances may be expressed on this principle—purposely exaggerated in the example—though certain very common suspensions are denoted by special formulæ which seldom vary. For instance, 4 3 is always understood to mean $\frac{5}{4}\ \frac{5}{3}$ —the common chord, with its third delayed by a suspended fourth—in contradistinction to $\frac{6}{4}\ \frac{5}{3}$ already mentioned; 9 8 means the suspended ninth resolving into the octave of the common chord; $\frac{9}{4}\ \frac{8}{3}$ indicates the double suspension of the ninth and fourth, resolving into the octave and third; etc.

In the case of appoggiaturas the horizontal lines are useful only in the parts which accompany the discord. In the part which actually contains the appoggiatura the absence of the concord of preparation renders them inadmissible, as at (*a*) in Example V.

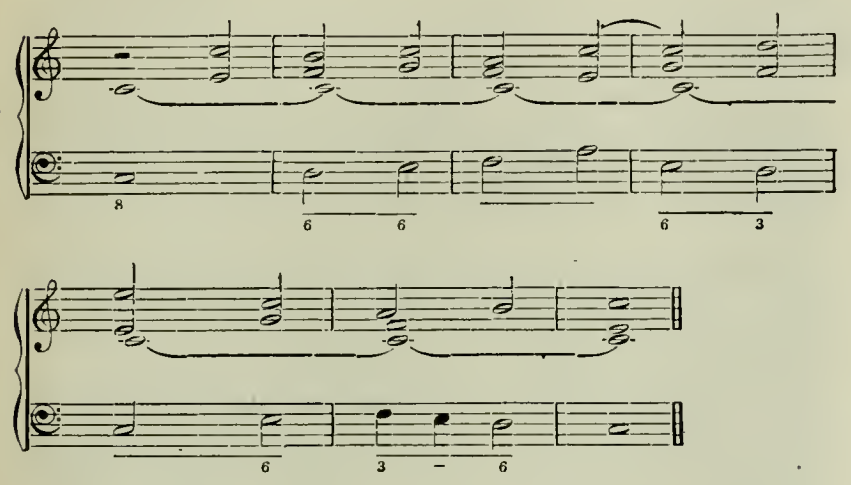
Passing notes in the upper parts are not often noticed in the figuring, since it is rarely necessary that they should be introduced into the organ or harpsichord accompaniment; unless, indeed, they should be very slow, in which case they are easily figured in the manner shown at (*b*) in Example V.

Ex. V

The case of passing notes in the bass is very different. They appear, of course, in the continuo itself. The fact that they really are passing notes, and therefore are not intended to bear independent harmonies, is sufficiently proved by a system of horizontal lines indicating the continuance of a chord previously figured; as in Example VI, in the first three bars of which the triad is figured in full because its intervals are continued on the three succeeding bass notes.

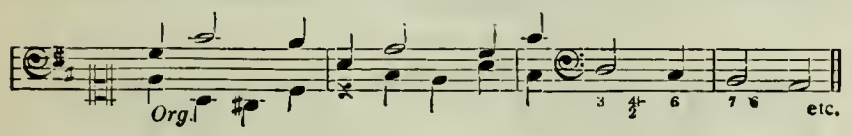
Ex. VI

But in no case is the employment of horizontal lines more useful than in that of the organ-point, which it would often be very difficult to express clearly without their aid. Example VII shows the most convenient way of figuring complicated suspensions upon a sustained bass note.

Ex. VII HANDEL

In the inverted pedal-point the lines are still more valuable as a means of indicating the continuance of the sustained note in an upper part; as in Example VIII,

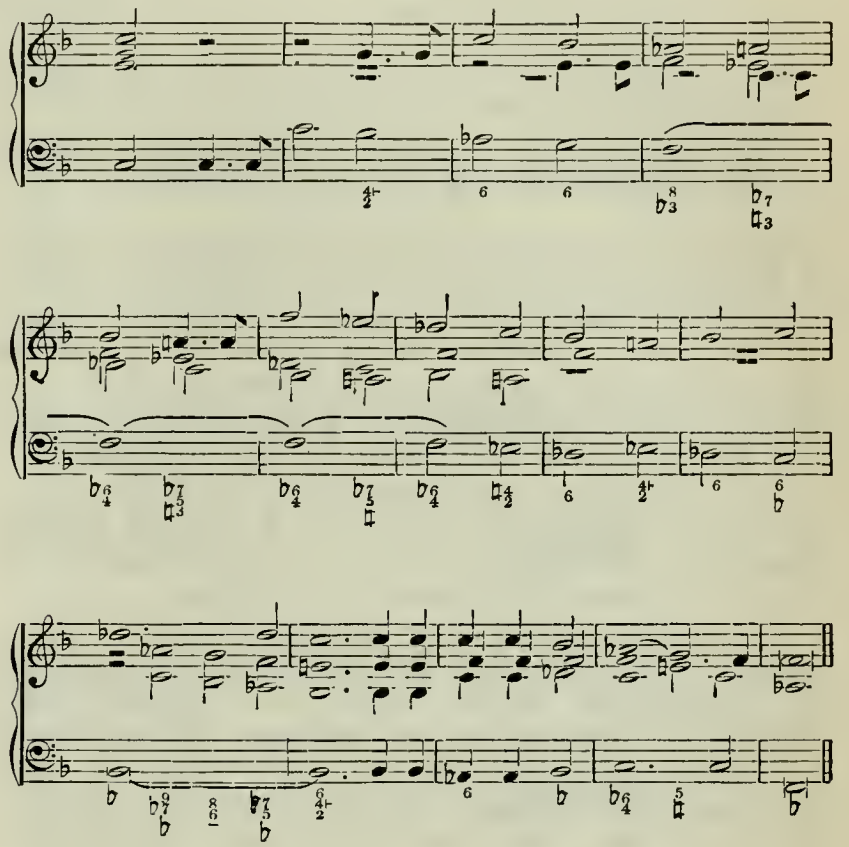
in which the figure 8 marks the beginning of the C, which, sustained in the tenor part, forms the inverted pedal, while the horizontal line indicates its continuance to the end of the passage.

Ex. VIII

When, in the course of a complicated movement, it becomes necessary to indicate that a certain phrase—such as the well-known canto fermo in the "Hallelujah Chorus"—is to be delivered in unison, or at most only doubled in the octave, the passage is marked *tasto solo,* or T. S.—i.e., "with a single touch" (= key). When the subject of a fugue appears for the first time in the bass, this sign is indispensable. When it first appears in an upper part, the bass clef gives place to the treble, soprano, alto, or tenor, as the case may be, and the passage is written in single notes, exactly as it is to be played. In both these cases it is usual also to insert the first few notes of the answer as a guide to the accompanist, who only begins to introduce full chords when the figures are resumed. In any case, when the bass voices are silent the lowest of the upper parts is given in the thorough-bass, either with or without figures, in accordance with the law which regards the lowest sound as the real bass of the harmony, even though it may be sung by a soprano voice. An instance of this kind is shown in Example IX.

Ex. IX HANDEL



We shall now present a general example, serving as a practical application of the rules we have collected together for the reader's guidance, selecting for this purpose the concluding bars of the chorus "All we like sheep," from Handel's "Messiah."

Ex. X HANDEL

The figuring here given contains nothing which the modern professor of harmony can safely neglect to teach his pupils. The misfortune is that pupils are too often satisfied with *writing* their exercises, and too seldom expected to *play* from a thorough-bass at sight. Many young students could write the figured chords correctly enough, but few care to acquire sufficient fluency of reading and execution to enable them to accompany a continuo effectively, though this power is indispensable to the correct rendering, not only of the works of Handel and Bach, but even of the oratorios and masses of Haydn and Mozart, the latest great works in which the organ part is written on a single stave.

CHAPTER III

COUNTERPOINT

Origin—Organum and Faburden—Bach—Trend of Modern Music—The Obbligato—Bad Effect of Too Much Complexity—Species of Counterpoint—Modern Examples of Counterpoint—Old Church Composers—English Composers—Croft—Necessity for Breadth of Culture.

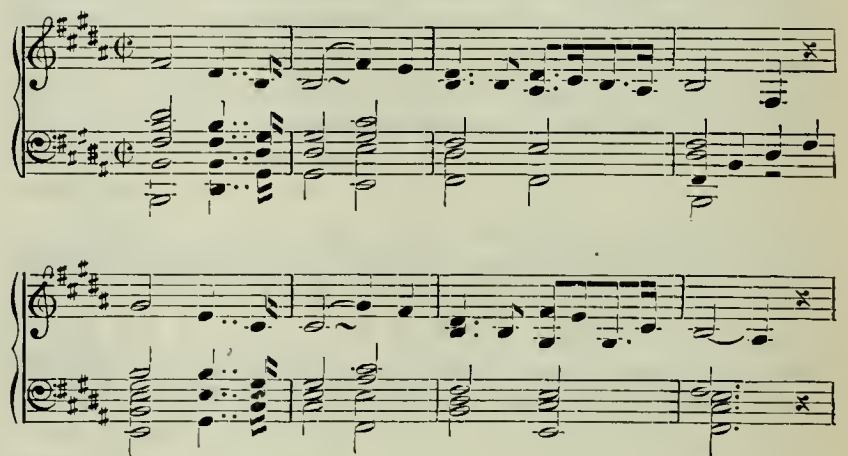
WHERE and when counterpoint began are matters of conjecture. It is unimportant, however, though the fancy likes to picture a romantic origin for art-forms. We are willing to accept the guesses of the historians quoted by Naumann that Paris was the cradle of counterpoint. Certain it is that when the organum and the faburden, the harbingers of counterpoint, first made themselves felt in the musical world, Paris was the center of European culture. Here, then, on the banks of the Seine, let us date the birth of counterpoint a thousand years ago.

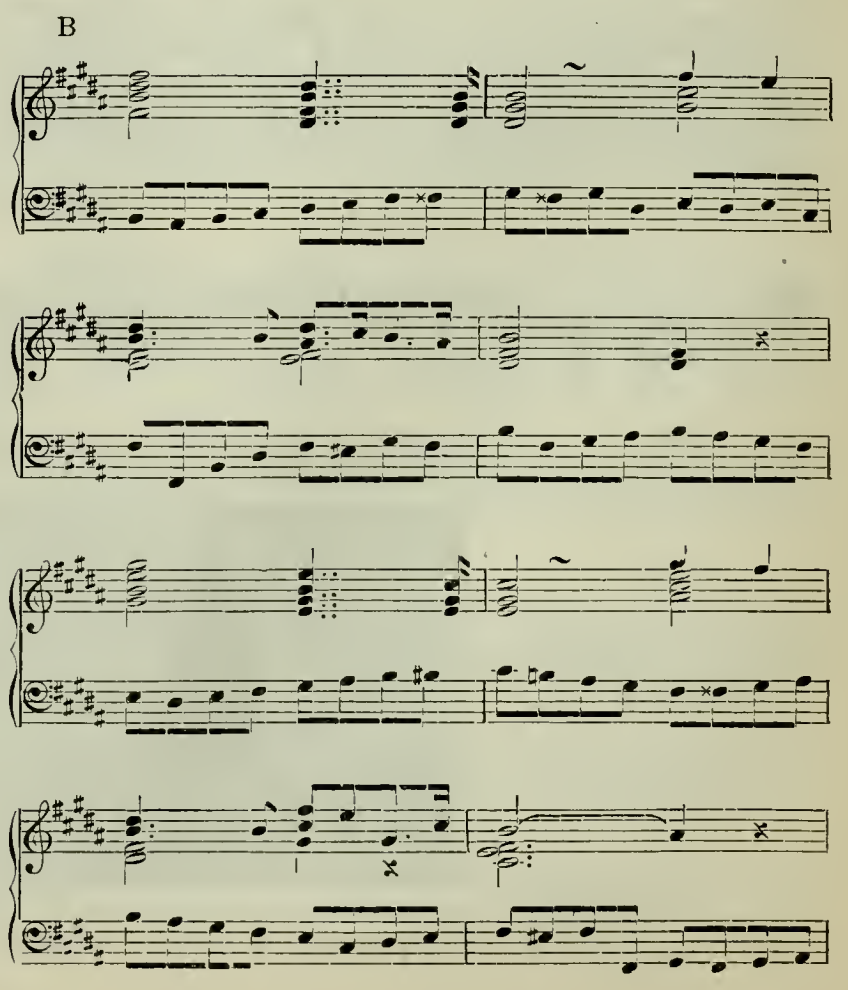
In the year 1750 Johann Sebastian Bach, by whom all the science and art of his predecessors was carried to incomparable heights, passed from earth. Since Bach's day counterpoint has abdicated the throne and is now only a citizen in the democracy of music. Melody, harmony, dynamic effects, variety of rhythms, orchestral color, have more to do with the nature of modern music than counterpoint has. The archaic counterpoint of early days was uninfluenced by the harmonies that the tempered scale has made possible. It lacks color and passion. It is the child of the cold gray stone cathedral, and needs the echoes of the high-arched roof, the shadowy distance of the long-drawn aisle, the Latin liturgy—everything, in fact, that tends to separate the humble devotee from the sanctity of the priest. The trend of music has ever been toward expression; it no longer separates. The music we esteem to-day is that which makes the most direct appeal to our emotions. From this modern art counterpoint is not excluded, but it is not the counterpoint of our forefathers that composers now employ.

Counterpoint is the art of combining two or more melodies (or themes, phrases). Whenever the accompaniments of a melody are so constructed that they stand out clear and distinct from the melody as independent melodies themselves, the effect is contrapuntal to the hearer. A familiar use of free counterpoint is in an obbligato to a song. Some of the finest counterpoint, however, is so smoothly written and of such complexity that the ordinary uncultured ear cannot distinguish any theme or sense in such a babel of conflicting voices, each one clamoring for the attention. To an uneducated ear the melodic, harmonic, and emotional beauty of Bach's unapproachably perfect fugue in C sharp minor, No. 4 of the "48," is lost in the maze of the five-voiced counterpoint. The simplest song or dance in balanced four-bar phrases seems richer in melody.

It does not require much attention for the listener to notice that when Wagner, in the second half of the "Tannhäuser" march, repeats the principal theme of the first part he elaborates the bass, giving it a melodic importance that it did not have in the first part. In the first part the bass is only an unobtrusive part of the harmonies that accompany the all-important melody. In the second part the shorter note-value and the continuity of the melodic flow of notes in the bass make the bass almost equal in importance to the theme. In other words, the bass in the second part is a counterpoint to the melody; the bass is contrapuntal. The example A shows the first two phrases that together make half of the first sentence of this march. B is the same half-sentence with the contrapuntal bass.

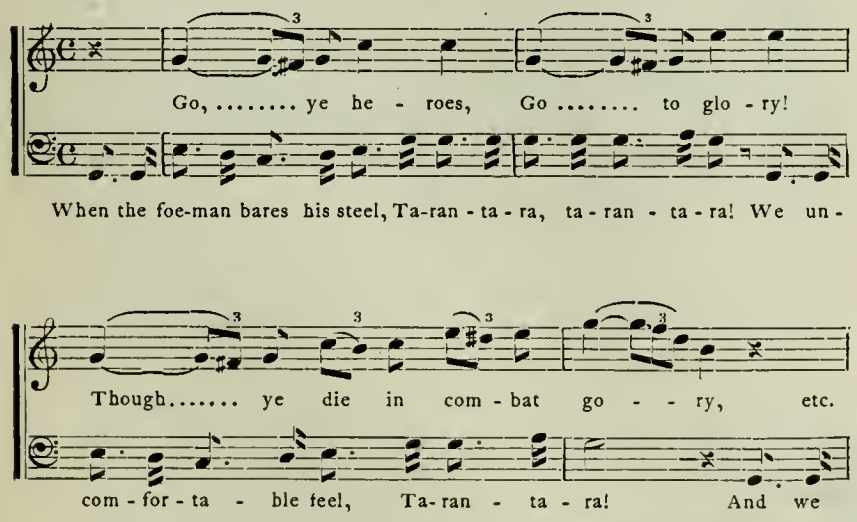
A



B

There are several species of counterpoint classified in treatises. As exercises, the systematic study of these species is of value, but the only counterpoint that modern composers make any extensive use of is the species known as florid counterpoint. This species of counterpoint is easily distinguishable by its notes of unequal length, by tied and dotted notes, and by rests. The counterpoint in the "Tannhäuser" example B is not florid; it is of the third species. Space forbids an explanation of the five species of counterpoint, of which florid is the last. A treatise on counterpoint would fill a large volume. Nothing but the briefest description of what counterpoint is can be outlined here.

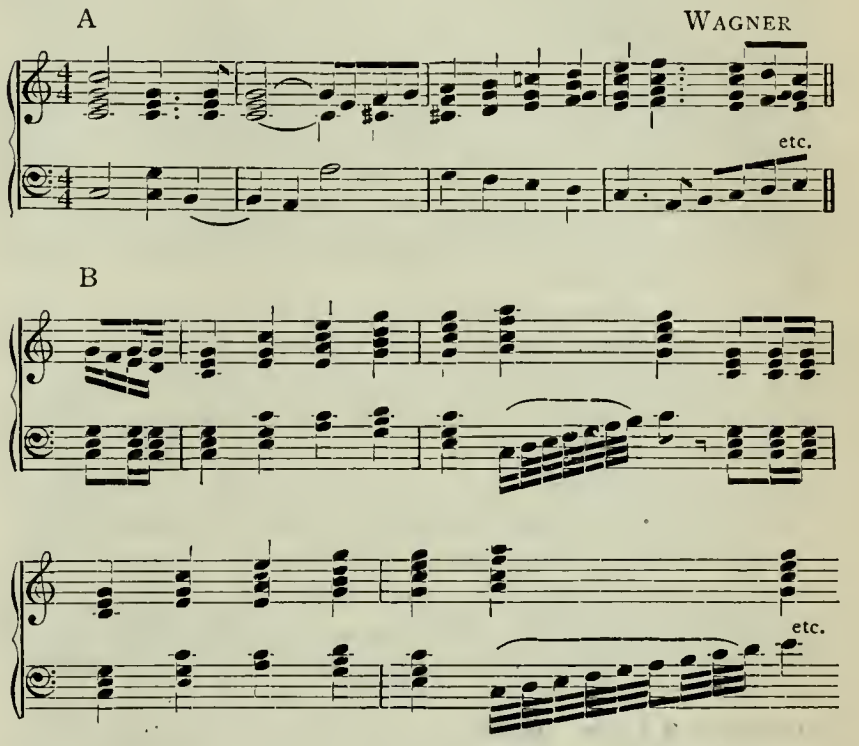
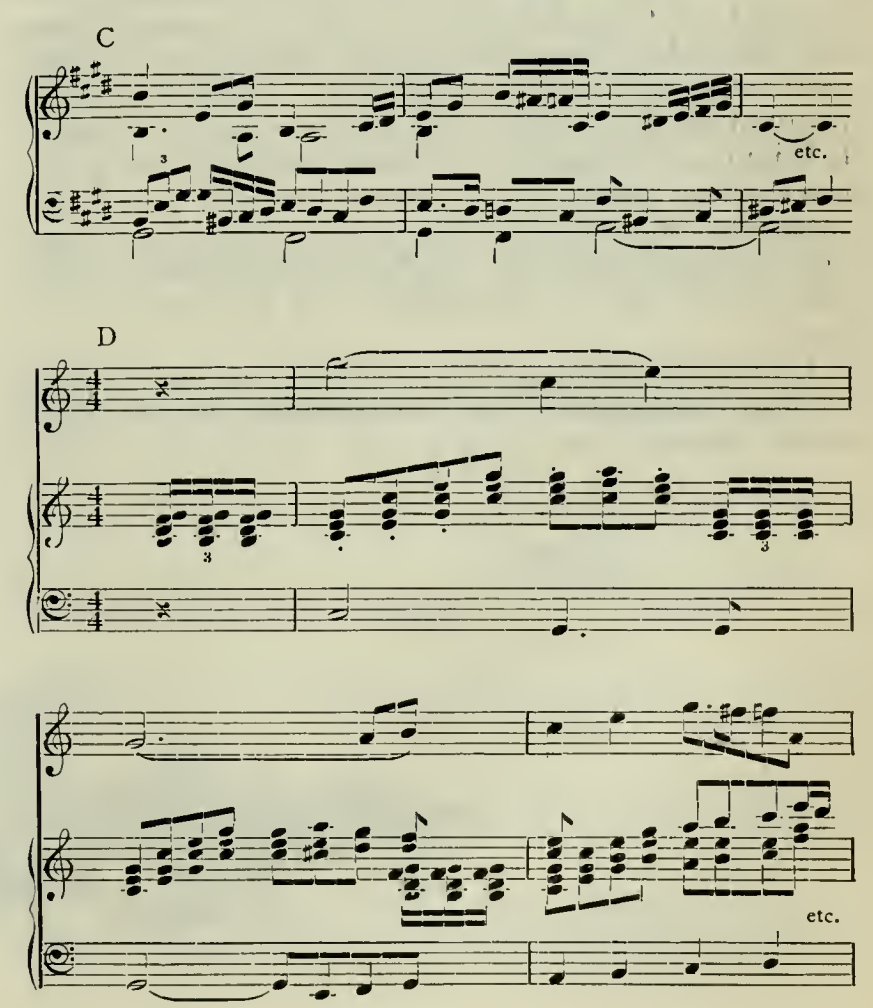
In addition to this simple counterpoint, of which all the examples quoted in this chapter are instances, there is also double counterpoint. Double counterpoint is the art of so constructing a contrapuntal passage that it can be sounded either over or under the theme it is intended to accompany. The art of double counterpoint has fallen into disuse in these days of harmony and orchestral color. Not only in the works of Bach, but in almost all fugues, double counterpoint is more or less in evidence. In the fugue in Cherubini's requiem mass in C minor we find an excellent example of triple counterpoint. The three themes are so constructed that each one in turn may appear above, below, or between the other two.

Sir Arthur Seymour Sullivan sometimes lent considerable zest to the movements in his humorous operettas by causing two themes which had previously been heard separately to be heard together. An amusing instance of this procedure is to be found in the third number of the second act of "The Pirates of Penzance." The Sergeant's song "When the foeman bares his steel" is followed by Mabel's solo "Go, ye heroes, go to glory." Later on in the same scene the two melodies are combined thus:


Go, ... ye he - roes, Go ..... to glo - ry!
When the foe-man bares his steel, Ta-ran - ta - ra, ta - ran - ta - ra! We un -
Though..... ye die in com - bat go - - ry, etc.
com - for - ta - ble feel, Ta-ran - ta - ra! And we

With an orchestral accompaniment and a chorus of girls this counterpoint is very effective on the stage. Sullivan employs this same contrapuntal device in the chorus "Now glory to the God who breaks," in "The Martyr of Antioch." In both these examples the composer has been careful to give each theme a characteristic and contrasting rhythm. The triplets of Mabel's song are easily distinguishable from the angular rhythm of the Sergeant's phrases. Sullivan had too fine a sense of the fitness of things to employ any but the least complex counterpoint in his sparkling operettas.

In the overture to "Die Meistersinger" Wagner has most felicitously combined three themes that have each been treated separately before they are heard simultaneously. This is one of the finest specimens of modern counterpoint extant. Examples A, B, and C are the first few bars of the themes which are afterward so skillfully and delightfully combined in example D.



This complexity is not difficult to follow when the themes are known. The theme C, in notes of double length, is the upper melody, and is therefore the easi-

est to be distinguished. The theme A is in the bass, which is the next easiest part for the ear to hear; while theme B is ingeniously written in notes of half the time-value of those that first announced it, giving it a rhythmical contrast to the themes A and C.

The old Church composers of the eighteenth century thought less about clarity. They wrote for a public familiar with contrapuntal devices, and they frequently let ingenuity outstrip inspiration. Much of their eight-part counterpoint is so closely interwoven that the ear cannot follow the melody of each voice. Too great a complexity defeats its own ends. At a distance from the eye a fine piece of silk looks less complicated than a few twisted strands of rope. And Wagner's comparatively simple combination of three themes sounds richer and more complex than that music which is composed of a very great number of themes so closely fitted that the ear cannot separate one from the other.

But it must never be forgotten when judging, and possibly condemning, the old Church composers that they were invariably imbued with a progressive spirit, and that they made use of the utmost resources of the imperfectly developed art of their day. In Thomas Tallis and William Byrd the old English polyphonic school had two great masters of the art second only to the Italian Palestrina. Those two contrapuntists were neither equaled by any German of their times nor surpassed by the Netherlanders. The influence of Tallis was so great that when he, by way of experiment or for the sake of variety, composed a simple service in a Doric mode, his followers accepted this as a model for Church services. And so it came to pass that for a long time the English Church service was most orthodoxly dull and gloomy. Orlando Gibbons restored the polyphonic style to the service, and made it bright and melodious. Purcell, probably the greatest musical genius of whom England can boast, was somewhat under the French influence in his services. His greatness must be sought in those forms which allow freer play of imagination and dramatic expression.

Unquestionably the finest examples of the English Church service date from the beginning of the eighteenth century. In 1727, exactly one hundred years before the death of Beethoven, Westminster Abbey received the ashes of William Croft. Croft could not soar among the stars with Beethoven, but nevertheless he wrote the finest Te Deum and Jubilate to be found in the English service. In these, and in his anthems "Cry aloud and shout" and "God is gone up with a merry noise"—to mention only two of his many excellent choral works—we find masterly workmanship, fine feeling, and a breadth and power exactly proportioned to the form and dimension of the work. The successors of Croft have been too frequently orthodox and conservative. Like the followers of Tallis, they heed the manner of the past, and do not attempt to enrich the service from the new resources of music. There are notable exceptions, though many of these exceptions are weakly sentimental, rather than strongly modern.

Schumann is credited with saying that his development began when he got it into his head that there were other countries than Germany in the world. And it is doubtless good for a little man from Ulm, Rouen, or Durham, when expatiating in the turmoil of Chicago on the glories of his cathedral music, to be shocked with the question, "Where is Durham?" There are other worlds of music than the one in which we move. Explore them. It cannot be denied that much of the old music is too contrapuntal. Counterpoint had then but recently reached maturity, and composers reveled in their new-found art. The melodic school of Italy neglected everything for the sake of pretty tunes. When the sonata form was new, Mozart put many compositions on paper that are only of the slightest musical value except as excellent examples of balanced sonata form. When the history of our times is written, it will be stated that the composers of the latter part of the nineteenth and the early part of the twenieth centuries too frequently neglected balance of form, contrapuntal skill, and thematic development for the sensuous charm of rich harmonies and brilliant orchestration.

Counterpoint will always keep its place as one of the most important factors in the upbuilding of a great musical work, but it is improbable that it will ever regain the position of supreme importance which it held in the eighteenth century.

CHAPTER IV

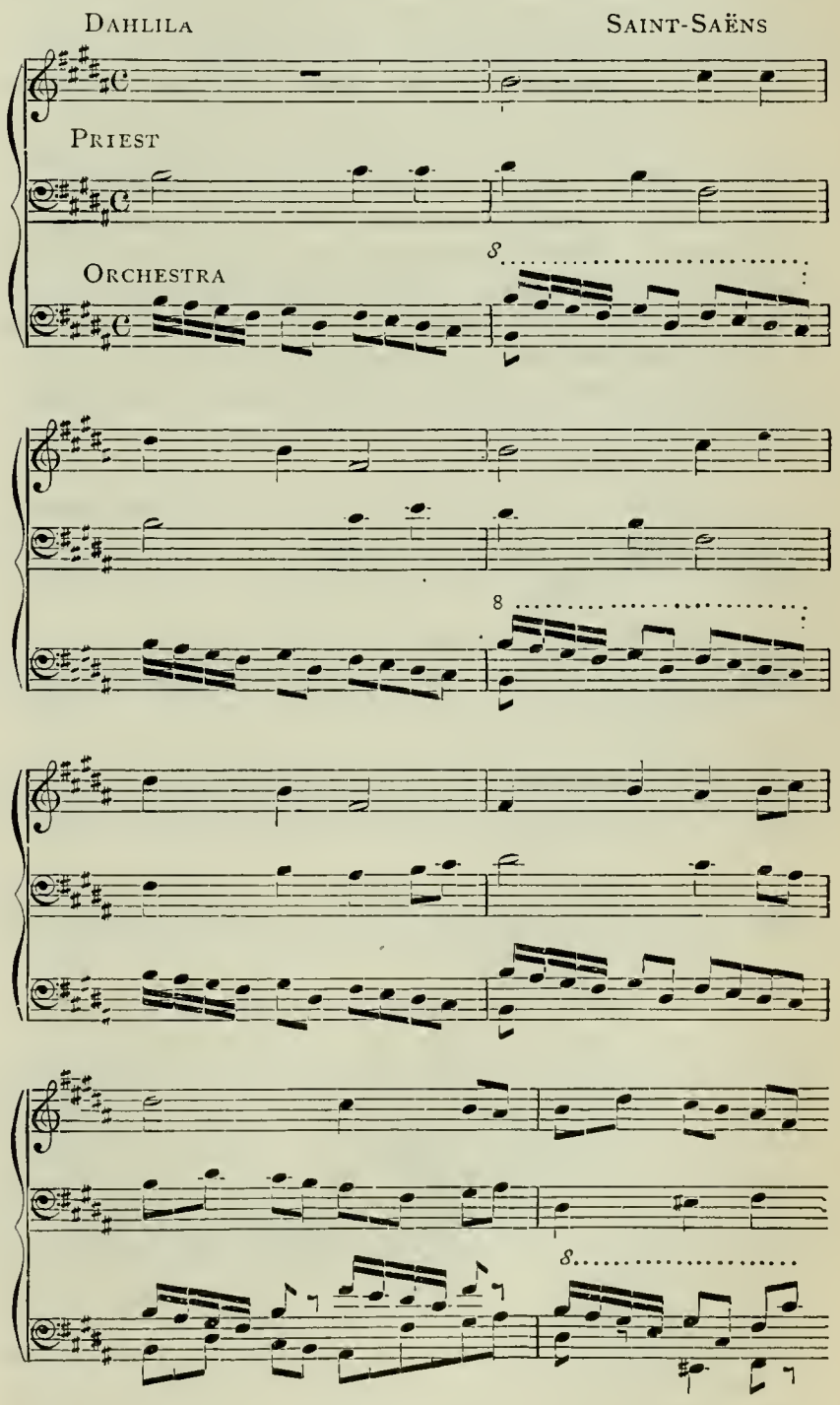
IMITATION, CANON, AND FUGUE

Composers of the Contrapuntal Epoch—Too Great Attention to External Merit—Subjective and Objective—Glareanus—Palestrina to Handel—Imitation and Imitative Passages—Canons—The Flower of Counterpoint is Fugue—Fugal Style and Structure—Fugue and Cadences—Bach's Violin Sonatas—His Organ Fugues—Mozart's Wonderful Skill—Modern Oratorio and Fugue—The Fugue and Modern Expression.

THE academical spirit of the eighteenth century in letters was tersely expressed by Voltaire in his strictures on the blank verse of Shakespeare: "If you remove the labor, you remove the merit." The composers of the contrapuntal epoch in music were imbued with the same esteem for the external signs of workmanship. Now these external merits are but the trappings and the jewels of the spirit of the poem or the song. The music of Dante's marvelous three-rhymed "Divine Comedy" is the sweeter for the cadence of its rhyme, but Dante's crown of unfading glory rests on a firmer foundation than the jingle of his lines. Bach's fugues are also marvels of constructive skill, though the amazing complexity of the forgotten mathematics in sound of the Netherland composers would oust them from their foremost rank if external labor were the touchstone of merit. The purity of style and perfect rhymes of Voltaire's plays have not prevented this wittiest of authors from ignominious neglect by the world of playgoers. Rhyme in poetry and form in music are largely products of the objective factor in the brain; that is to say, the intellectual faculties, which faculties can be directed by the will. The character, spirit, soul—call it what you will; it is usually called the inspiration of the poem or the composition—is the product of the subjective factor of the brain. This subjective factor is not under the control of the will.

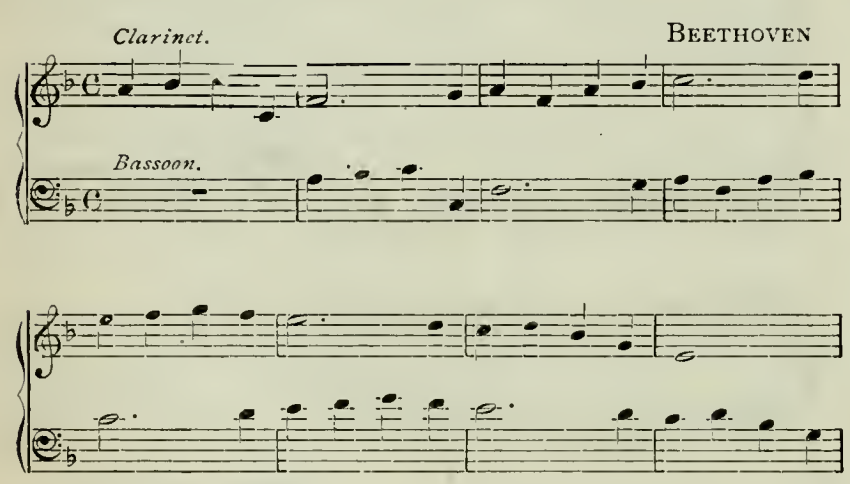
Among the old contrapuntists the intellectual factor often seriously interferes with the suggestive factor. Henricus Glareanus, in his "Dodekachordon," published in 1547, tells us that it required two men to compose a piece of music—one to invent the tune, and another to write the counterpoint. It is evident that the objective and subjective were not combined in the mind of any composer with whom Glareanus was acquainted. Yet the old author was shrewd enough to say that it might be possible to combine the two functions of melodist and contrapuntist in one person.

In 1547 Palestrina was a young student in Rome; in 1658 Purcell was born in London; in 1685, within a few days and a few miles of each other, Bach and Handel were born in Saxony. The speculative theory of Glareanus was not rash, though it may have been novel in his day. Palestrina, Purcell, Bach, and Handel, and a hundred excellent composers, from the birth of Palestrina to the death of Handel, are irrefutable evidence that the functions of melodist and contrapuntist can be combined in the selfsame mind.

One of the earliest forms of contrapuntal ingenuity is imitation. Imitation is a term that is not very precise in its definition. Sometimes only the rhythm is imitated, and frequently the imitating melody varies considerably from the part imitated. If the imitation is note for note the same as the melody it is called a canon. The subjoined example is a canon in the octave:

Canons can be written with the imitating part beginning at any interval from the melody as well as from the octave. The imitating part will then not be note

for note as the melody, as it is in canons in the octave and the unison. If the canon or the imitation is in the tenth, for instance, every note of the imitating part will lie a tenth above the notes of the melody that are being imitated. It is usual to reckon intervals upward. This will explain why a canon that begins on G, with the imitating part starting on the E under the G, is called a canon in the sixth. Not all contrapuntists follow this nomenclature, however. In the ascending scale E is a sixth above G, therefore it is called by many a canon in the sixth.

There are also canons in several voices; canons on several subjects; canons in which the imitating part is inverted—that is to say, upside down; canons in which the imitating part is in notes of shorter or longer time-value than the notes of the leading melody. In fact, there seems to be no end to the mathematical possibilities of imitation. The reason why it is now dead as an art-form is that it makes such a great demand on the ordinary intellectual faculties of the brain that the more sensitive and rarer subconscious factor is overwhelmed and silenced. The bright lance of inspiration is shattered by the leaden mace of reflection.

Here and there in the works of modern composers are to be found musical examples of imitative passages. The seventh number of Sir Alexander C. Mackenzie's "Jason" contains a melodious vocal canon; Schumann's "Études symphoniques" for piano abound in imitative passages. One of the most genial of the many sportive, half-humorous pages that Beethoven wrote is the imitation in the octave between the clarinet and bassoon in the first movement of the Fourth symphony:

This is strict imitation, and is therefore a canon of eight bars' length. The last movement of César Franck's sonata in A for piano and violin is one of the most beautiful imitative movements in existence.

Bach, of course, did everything. In his "Goldberg" variations there are canons in the unison, second, third, fourth, fifth, sixth, seventh, octave, and ninth. Of these the example in the interval of the fifth is in contrary motion. These canons are not haunting in their emotional beauty. The subjective factor in Bach's brain was recuperating for the creation of one of his profoundly felt and tenderly expressive choral masterpieces when his incessantly active mind vented its energy in these constructive problems.

The seeker for external perfection of canonic skill is referred to the masterly feat of August A. Klengel, whose forty-eight canons and fugues in all keys are monuments of patient thought and elaboration

Counterpoint is the plant of which fugue is the flower in its full perfection. Counterpoint can go no farther than the production of a fine fugue. The fugue contains simple and double counterpoint, imitation, canon, as well as its own characteristic form. A fugue is a composition in which a certain phrase called the subject is announced and discussed by a number of voices in turn, separately and simultaneously, according to the elaborate but not rigid rules of fugue.

In a typical fugue we might have a construction in which the exposition is made thus: A short characteristic phrase is announced by the soprano part in the tonic; the alto gives the answer, which consists of the subject in the dominant instead of in the tonic. The tenor now announces the subject again in the tonic, and is followed by the bass with the answer in the dominant. The soprano, alto, and tenor having entered in turn with the characteristic phrase, continue with free counterpoint until the end of the subject in the bass. When the bass enters there will therefore be four voices sounding at once, each one with an independent counterpoint.

At the end of this exposition there will be an episode, which is a passage of a few bars wherein the subject is absent. Episodes usually contain phrases that resemble parts of the exposition, though the subject itself is omitted. During this episode, and during the counter-exposition which follows it, one or more of the four voices, either instrumental or vocal, will become silent. This allows the voice that has dropped out to enter with effect when it is its turn to state the subject or answer in the counter-exposition. In the counter-exposition the composer contrives that the voices enter in a different order than in the exposition. The voices that had the subject in the first part will now have the answer in the second part. At the end of the counter-exposition there is a longer episode, followed by a free treatment of the subject as the fancy of the composer suggests. Other keys than the tonic and dominant are here introduced, and the subject is heard in its entirety or in fragments with new harmonic accompaniments, inverted, augmented, and diminished. The remainder of the fugue consists of the strettos and various episodes. In the strettos the subject is treated to canonic imitation which brings the entry of the imitating voice each time nearer the imitated notes of the subject.

Few fugues contain all these treatments. Some fugues have no counter-exposition, some have no stretto. Some fugues have more than one subject; some have a counter-subject which accompanies the subject every time it appears.

The fugue avoids full cadences. If one should appear, the subject will enter at the same time and continue the movement. It is not difficult to distinguish a fugue from a canon. In a canon every note in the leading voice is imitated by every note in the imitation that follows it like a slanting shadow to the end. In a fugue a short subject is heard here and there in a number of voices that make no attempt to imitate each other.

Bach was the greatest scientist, as well as the great-

est artist in fugues, that the world has yet seen. He bound himself in the most unyielding of fetters and moved with the freedom of an acrobat.

For the solo violin, with its exceedingly narrow limits of harmony and double notes, he wrote fugues, preludes, chaconnes, with a rhapsodical fire and brilliancy that compel the applause of the concert-room to-day when the master of the violin appears who can do them justice. The stiff forms are masked in ornament, like steel armor damaskeened in purple and gold. The first of organists in his day, and the acknowledged king of all contemporary and subsequent composers for his favorite instrument, he has bequeathed to the world such a legacy of organ fugues that the musician hardly knows whether the quantity or the quality is the more amazing.

With every decade greater organs are constructed. But the mightiest organ has not yet found the limit to the breadth and grandeur of Bach's organ fugues. For the clavier, which had its exit with the entrance of the modern piano, Bach was lavish of all kinds of fugues. His "Art of Fugue," a book written to show what can be done with a theme, is unquestionably dry and technical. In the famous "Well-tempered Clavichord," which Bach wrote to help forward the then imperfectly understood equal temperament, he presented some of the most beautiful of his musical utterances. Humor, pathos, dignity, and power are all to be found in these unapproached and unapproachable fugues. They are like the wild flowers that spring from the arid soil of the stony wayside. The vine and tendril and bloom of melody clasp and cloak the gnarled trunk of counterpoint.

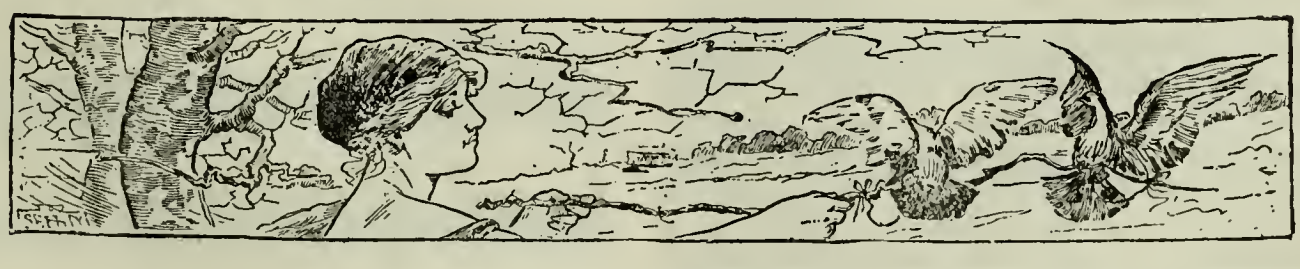
Among all the singers, romancers, colorists, and wooers of Penelope to-day there are none who can bend the contrapuntal bow of this Ulysses of music.

Mozart has deftly combined the fugue and the sonata forms in his overture to "The Magic Flute," and in the last movement of the great C major symphony, which his contemporary admirers surnamed "The Jupiter." With such remarkable skill are these two forms welded that it would be impossible to find the seam if the cadences of the sonata form did not interrupt the flight of the fugue. They resemble the architecture of the Incas, of which Prescott tells us that the stones were so neatly fitted that the eye might not detect the joint if the fluting was removed.

The fugue has not been modernized. It is difficult to introduce it in modern works without a glaring mixture of old and new styles. The fugue at the end of Beethoven's "Mount of Olives" is less inspired than the majestic "Halleujah" chorus which precedes it. It is more formal and old-fashioned in style, and is a labored product of the intellectual faculties, rather than a spontaneous creation of Beethoven's genius. Thirty-two years after the production of "The Mount of Olives," the most popular, and most dramatic oratorio since the days of Bach and Handel, Mendelssohn's "Elijah," was given to the world. Mendelssohn, in his instrumental pieces, has caught a good deal of the infection of Weber's romantic spirit. In his choral works the influence of the older classical composers is more noticeable. The fugue had long ceased to be an essential feature in instrumental compositions, though Church music and those choral works which are founded on Biblical stories remained, and still remain, far behind instrumental works in modernity of style. Yet the fugal style plays a very subordinate part in the "Elijah."

Twenty-two years after "Elijah" was first given Wagner produced his "Meistersinger." The introduction to the third act of this most perfect and magnificent of all comedy operas may some day be referred to by the future historian as the germ of the fugue renaissance. The theme that begins the introduction—a phrase that could do admirably for a fugue subject—is taken up in turn by four voices—instrumental voices—as in the exposition of a fugue. The difference is in the keys in which the voices enter, and in the richness of the modern harmonies which these combined voices produce.

A fugue containing all the interesting devices of structure of the classical fugue combined with modern harmony, and expressing the emotion of the romantic spirit in music has not yet appeared. Wagner's poetical reverie is not a fugue. And the fugues of Wagner's contemporary Joseph Rheinberger are modern only because they are new.



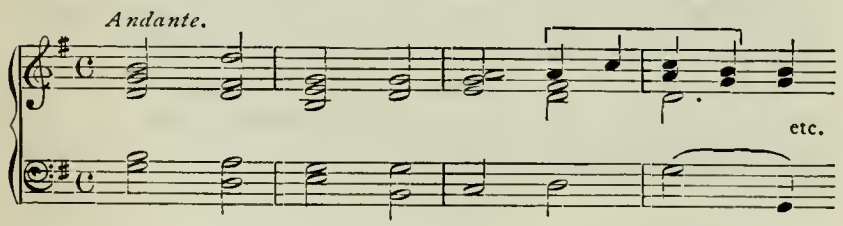
CHAPTER V

CADENCES

Various Ways of Ending—Harmonic Progression—Proportion and Balance—Function of Cadences—Untrained Ear Unreliable—Perfect and Plagal Cadences—Imperfect Cadence—Modern Methods—Berlioz and Richard Strauss—Variety in Cadence.

CADENCE in music means an end. In music, as in poetry, there are various ways of ending. It stands to reason that it is impossible to classify every harmonic progression that will serve as a cadence. Each composer tries to get a new ending for his phrases, sentences, and compositions. Even if it were possible to invent new harmonic progressions on every occasion, cadences would still resolve themselves into two distinct classes, those which are completely satisfactory as ends, and those which require a continuation of the musical phrase to finish the sentence.

Those cadences which are *final* should be called perfect, though the name perfect is usually applied to a certain fixed progression that is not always a final cadence. Those cadences which demand a continuation should be called imperfect. An ending that is final in one place may be only a momentary pause in another environment. In the following hymn from Gluck's "Iphigénie en Tauride" a perfect or full cadence is to be found at the beginning of the fourth measure:

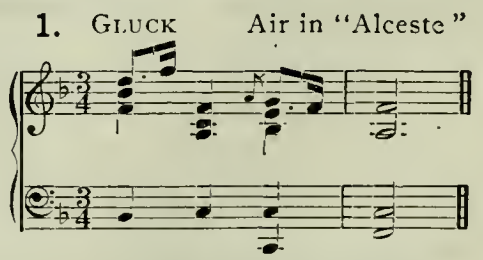
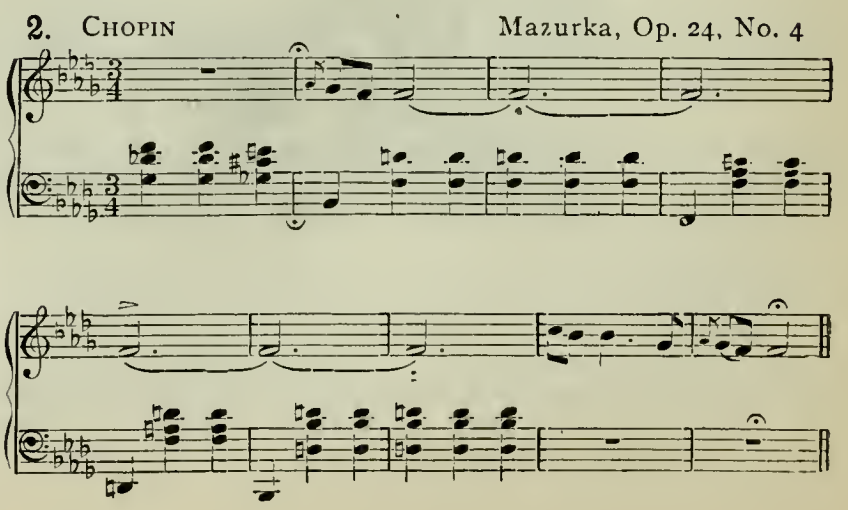


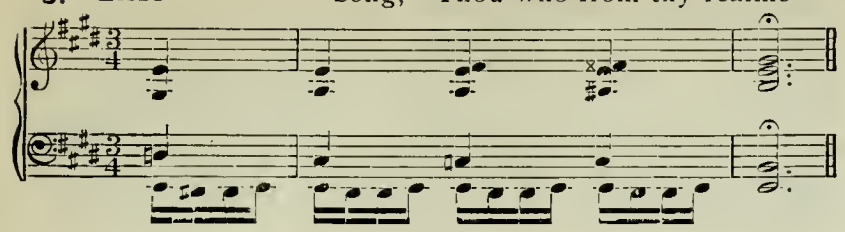
This phrase is not satisfactory alone, even with the perfect end. The reason is that the musical idea is not completed. If we take Poe's line—

Ah, distinctly I remember, it was in the bleak December,

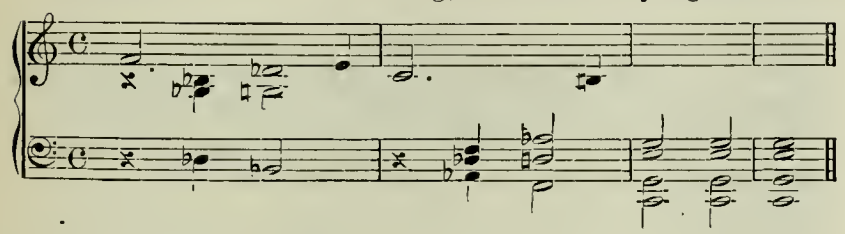
we have a sentence containing a definite idea. Yet this sentence, though capable of being parsed, is hardly more satisfactory than the hymn. In both instances we expect more; our sense of proportion and balance is not contented. One line of a poem and one phrase of a composition may be interesting as studies, as a foot and a hand are to draughtsmen, but a work of art must present the unmutilated figure in its perfection.

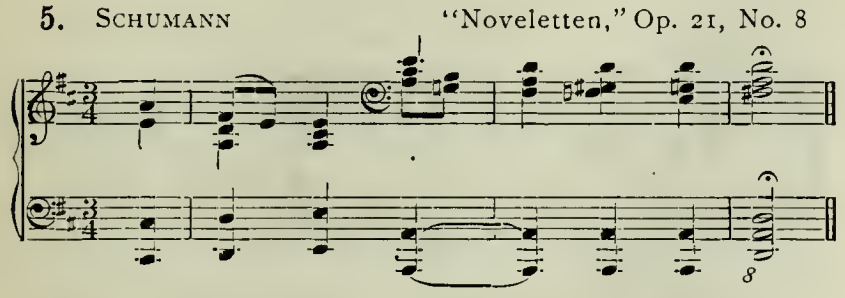
Now the function of cadences is to indicate the ends of the sections or phrases of which a musical sentence is made. When the requisite number of phrases have been put together, and the judgment of the composer tells him it is time to stop, there are many ways of ending. As no composer has yet found an agreeable way of finishing with a chord that is not a tonic chord for the time being, it has become a rule that a final cadence must end with the chord of the tonic in its root position. As by far the greater number of final cadences in all musical works consist of a tonic chord preceded by a chord of the dominant, it has come to pass that a cadence consisting of a chord of the dominant followed by a chord of the tonic in its root position is called a perfect or full cadence. Examples can be found in the works of the great composers of this perfect cadence on every beat or accent of the measure. Instinct is the only rule that has told them when and where the end should be. Everything is regular, and nothing is wrong that sounds right. It cannot be too emphatically stated, however, that the untrained ear of the tyro is an altogether unreliable guide. An effect is unquestionably good if the wonderfully fine ear of a great composer sanctions it. But the beginner may be pleased with trite and vapid progressions that are detestable to the mind that has experienced "an unfolding of musical faculty." Zeal and judgment are often antagonistic. Zeal for judgment is the only means the composer has to develop an unerring instinct for cadences.

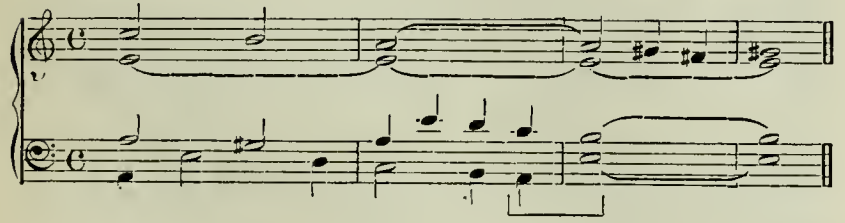
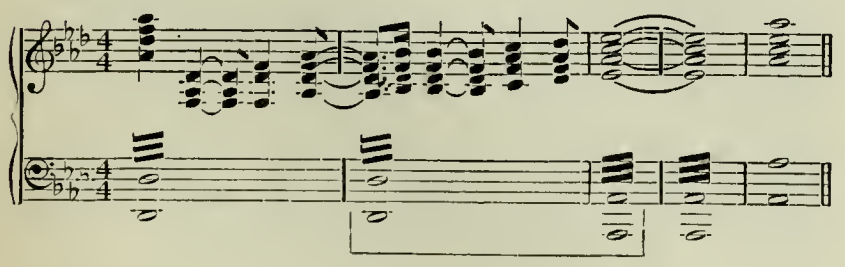
The following final cadences differ from each other in every respect except that they all end with the tonic chord in the root position. The first one has been adopted unaltered in melody by Mozart in numberless instances, as well as in the harmonic progression which is common property.

3. LISZT — Song, "Thou who from thy realms"



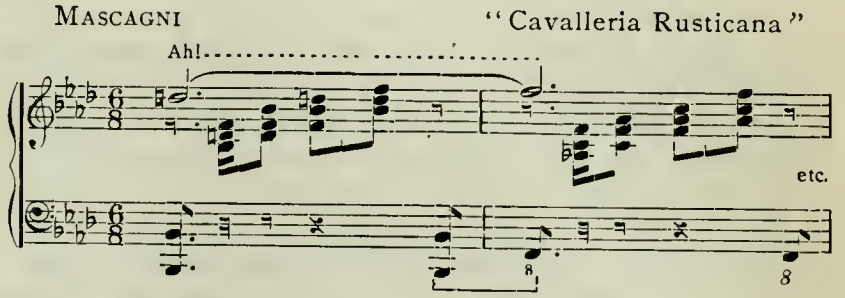
4. GRIEG — Song, "Du bist der junge Lenz"



5. SCHUMANN — "Noveletten," Op. 21, No. 8

There is another form of perfect cadence that was formerly more in use than it is at present. It consists of the progression from the subdominant to the tonic, and is known as the plagal cadence. It survives in the Amen with which it is the conventional practice to end hymns in the English Church service. Composers rarely employ it to-day in its bald simplicity. They vary it by adding other notes and by inverting it. The cadence then loses its austere character and can hardly be called plagal. The example from Grieg (No. 4) is more like a plagal than a perfect cadence, though it is neither. The two examples next given are from the works of widely different schools and epochs: Bach's chorale in a kind of modified Phrygian mode, and the final harmonies of Wagner's last music-drama.

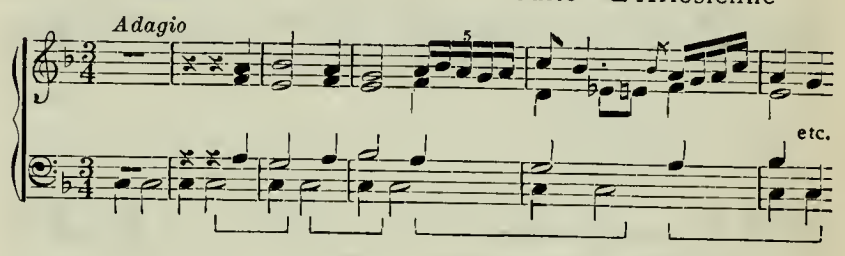
BACH — Chorale 150 (Edition Peters)

WAGNER — "Parsifal"

When the tonic chord is major the preceding subdominant is usually major, but a minor subdominant followed by a major tonic is not uncommon. It was formerly the custom to end minor compositions with the tierce de Picardie, a tonic chord with its third made major by means of an accidental. The Bach chorale quoted above is an example of this cadence.

If a movement in a minor key ends with a plagal cadence the chord of the subdominant is almost invariably minor. A major subdominant followed by a minor tonic is very rare. The Siciliana in Mascagni's "Cavalleria Rusticana" is most effectively concluded with the unusual cadence that follows:

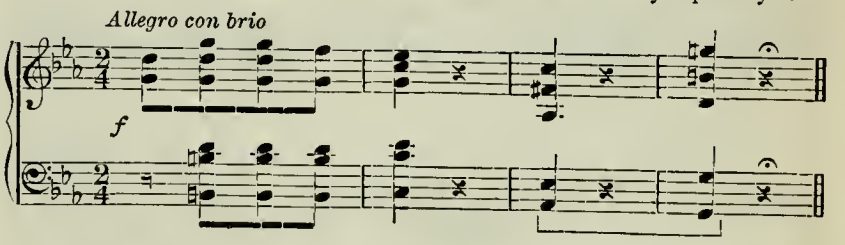
MASCAGNI — "Cavalleria Rusticana"

A fine treatment of the plagal cadence is to be found at the end of the twelfth number of Beethoven's "Missa Solemnis." Chopin ends one of his most fascinating and haunting melodies, the étude in E major, Op. 10, No. 3, with the plagal cadence.

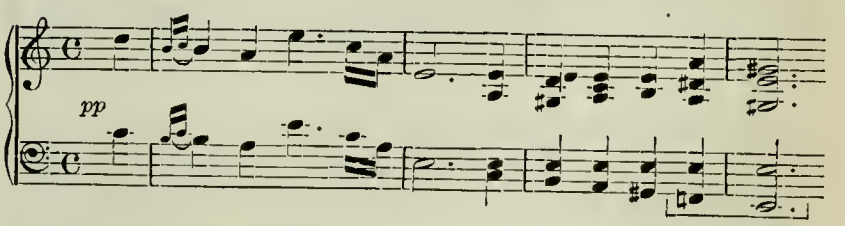
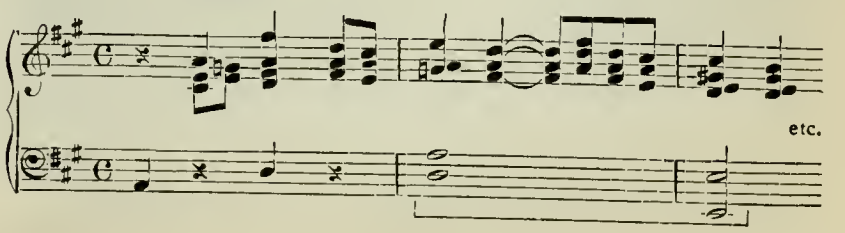
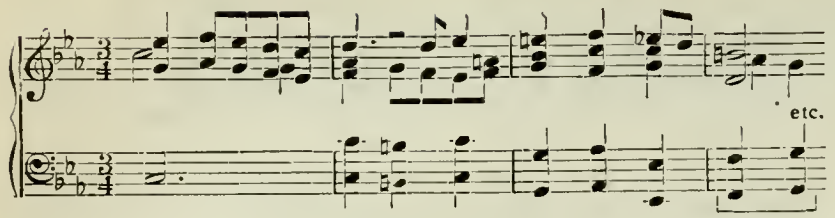
The reversed perfect cadence, a progression from the tonic or some other degree of the scale to an end on the dominant, is called an imperfect cadence or half-close. The distinctive feature of the half-close is the ending on the dominant. In the appended examples of the imperfect cadence or half-close it will be seen that the dominant is preceded by the tonic in the first quotation only.

1. BIZET — Suite "L'Arlésienne"

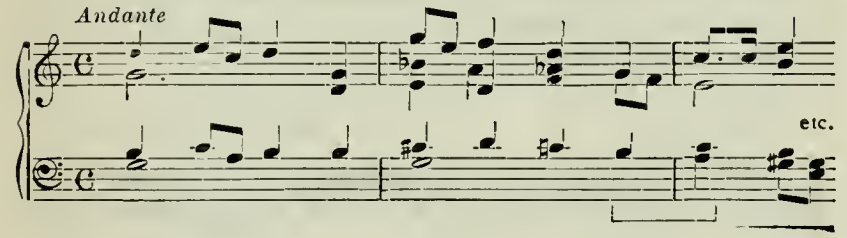
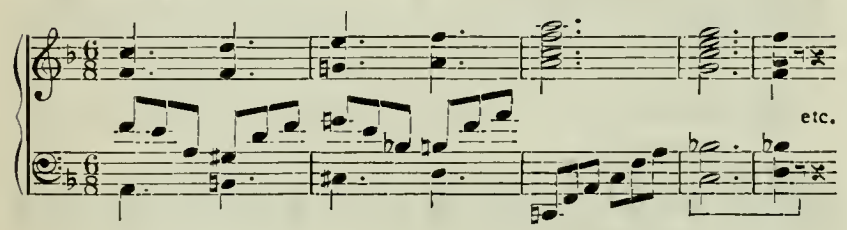


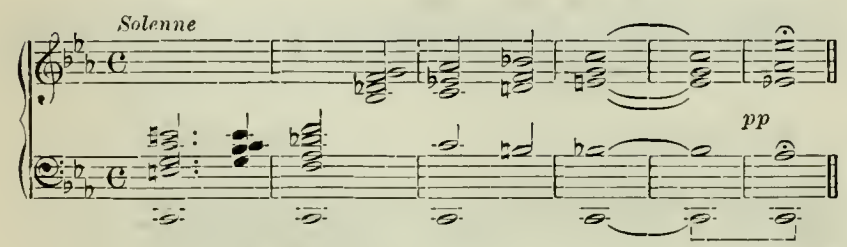
2. BEETHOVEN — Symphony V



3. SCHUBERT — Sonata in A minor

4. SAINT-SAËNS — "Samson et Dalila"

5. PURCELL "Dido and Æneas" (1680)

Interrupted or deceptive cadences are those terminations of a phrase which unexpectedly go to some other degree of the scale than the expected tonic. The detractors of Wagner waxed wroth at the variety of deceptive cadences the aggressive reformer hurled at their ears. Yet the deceptive cadence, or, as some call it, the interrupted cadence, is no new thing. It is to be found frequently in the works of the earliest composers. In the classical period from Bach to Beethoven, the commonest—in fact almost the only—form of deceptive cadence employed was the progression from the dominant to the submediant.

Since the advent of Wagner in particular, as well as of other modern composers, it is ordinary practice to quit the dominant for any harmonic destination whatsoever. The three subjoined quotations will suffice. The example from Brahms's third symphony is the usual form of a deceptive cadence, a progression from the dominant to the submediant.

1. BRAHMS Symphony in F, No. 3

2. HUMPERDINCK "Hänsel und Gretel"

3. ELGAR "The Apostles"



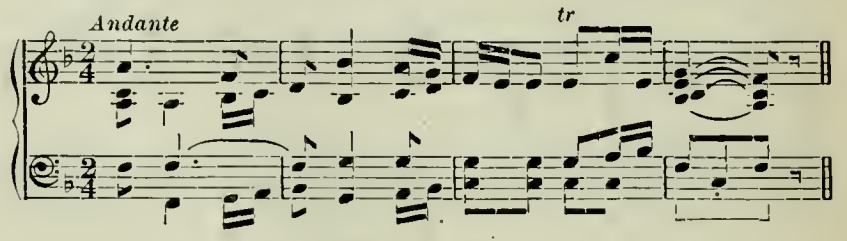
Composers frequently put the perfect, plagal, imperfect, and deceptive cadences on an unchanging bass note. This note is either the tonic or the dominant. There is no reason why other notes than the tonic and dominant should not be used, provided the composer finds a way of making them agreeable to the ear. In phrases that have feminine endings Beethoven frequently sounds the tonic bass under the dominant harmony in his perfect cadences. A feminine ending in music is rhythmically identical with a feminine termination in poetry—it is a weak accent following a strong. The line

Ah, distinctly I remember, it was in the bleak December,

contains two feminine endings, "remember" and "December." The strong accent falls on the second syllables, which are followed by weak third syllables.

The following example shows the employment of dominant harmony on a tonic bass in a perfect cadence with a feminine ending:

BEETHOVEN Sonata for Violin and Piano, Op. 47



No progression is called a cadence unless it ends a phrase. The four progressions from tonic to dominant in the Bizet quotation above are not four half-closes. It is only the fourth that is cadential; the others do not end phrases.

Schumann, who did many daring things as a harmonic innovator, ends the first of his "Dichterliebe" songs with a dominant seventh chord. This is not unsatisfactory if it is followed by the next song, as the composer intended. The third of Berlioz's "Les nuits d'été" song cycle, Op. 7, ends with the triad on the dominant. The result is by no means unsuitable to Théophile Gautier's poem. The boldness of Berlioz has been surpassed in our day by Richard Strauss. In his works are to be found many remarkable cadences. The song "Wenn," Op. 31, and the symphonic poem "Also sprach Zarathustra," have characteristic Strauss ends. To the song the composer has added the ironical footnote: "If this end is disagreeable to the musicians of the nineteenth century, let them transpose it." The chord of B major high above the low bass note C is fittingly enigmatical as an end to the sayings of Zarathustra, though the outraged classical purists would gladly dedicate Strauss and his nefarious scores to that purifying element of the Zoroastrian religion of ancient Persia—fire!

If variety in cadence is desired, the sanest and most satisfactory procedure is to elaborate the harmonies and unsettle the tonality immediately before ending with a perfect cadence. The effect of the return to the dominant and tonic will be startling, dull, commonplace, or delightful, according to the skill with which the composer comes to the surface again after his plunge into the fathomless sea of harmony.

CHAPTER VI

INSTRUMENTATION

Influence of New Instruments in the Development of Orchestration—Why "Additional Accompaniments" are Irreverent—Variety in Color Results from Judicious Blending of Contrasting Elements—Wagner's Intimate Knowledge of the Orchestra.

INSTRUMENTATION is the art of adapting musical ideas to the varied capabilities of stringed, wind, keyed, and other instruments. It is scarcely possible to overestimate the influence exercised by this branch of technical science upon the advancement of modern music. The modifications through which it has passed are as countless as the styles to which it has given rise; yet its history, as recorded in the scores of the great masters, proves the principles upon which it is based to be as unalterable as their outward manifestation is, and always must be variable, and subject to perpetual progress.

Unaccompanied vocal music, however marked may be the differences existing between its individual schools, must perforce remain permanently subject to the laws imposed upon it by the character of the human voice. For instrumental music no permanent legislation is possible. Every new instrument introduced into the orchestra influences, more or less, every one of its companions. Every improvement in the form, compass, quality of tone, or executive powers of the instruments already in use suggests new ideas to the composer, and results in an endless variety of new combinations. To the number of such improvements there is no limit. Stringed instruments, it is true, change but little, except in the manner of their handling. The violin of to-day is the violin of two centuries ago. Not so the wind instruments. The trumpet now in common use differs almost as much from that with which Handel and Bach were familiar as it does from the organ stop to which it lends its name. The flute as known to Haydn and Mozart could scarcely hold its own, except in the upper octave, against half a dozen violins. The tone of its modern successor is as powerful as that of the clarinet, and brilliant enough to make itself heard with ease through the full orchestra; its powers of execution are almost unlimited; and better still, it can be played perfectly in tune—which the old flute could not. Improvements scarcely less important have been made in the horn, the clarinet, and the oboe. The trombone has suffered comparatively little change; and the bassoon retains, substantially unaltered, the form it bore when Handel wrote for it; but these alone, among wind instruments, have escaped a sweeping metamorphosis since the beginning of the last century.

Remembering this, we can scarcely feel surprised that the orchestration of the "occasional overture" should bear but little outward resemblance to that of the overture to "Tannhäuser." Yet the bond of union subsisting even between such extremes as these is much closer than might at first sight be supposed. The principle is in all cases the same. The best composers of every epoch have aimed at the same general characteristics; and experience has proved that where these are present no combinations can be condemned as wholly ineffective, whether they bear the stamp of true genius or not.

The most prominent characteristics of good instrumentation are: (1) Solidity of structure; (2) breadth of tone; (3) boldness of contrast; (4) variety of coloring. We will endeavor to illustrate each of these necessary qualities by examples selected from the scores of a few great masters of different periods.

1. Solidity of structure can only be obtained by careful management of the stringed instruments. If the part allotted to these be not complete in itself, it can never be completed by wind instruments. Whether written in five, four, three, or two parts, or even in unison, it must sound well, alone. This principle was thoroughly understood even as early as the close of the sixteenth century, when the originators of the newly invented instrumental schools bestowed as much care upon their viols as their immediate predecessors had devoted to their vocal parts. For instance, "Le Balet comique de la Royne"—a piece written in 1581—is so arranged as to be equally complete whether played by viols alone or with each separate part aided by a ripieno wind instrument.

Handel constructed many of his finest overtures upon this principle; and, in common with Johann Sebastian Bach and other great composers of the eighteenth century, he delighted in its fine, bold, masculine effect. Later writers improved upon it by embellishing the stringed foundation with independent passages for wind instruments. Thus Mozart, in his overture to "Figaro," first gives the well-known subject to the violins and basses in unison, and then repeats it, note for note, with the addition of a sustained passage for the flute and oboe, which brings it out in quite a new and unexpected light.

Sometimes we find this order reversed, the subject being given to the wind, and the accompaniment to the stringed instruments; as in the opening movement of Weber's overture to "Der Freischütz."

In either case, the successful effect of the passage depends entirely upon the completeness of the stringed skeleton. A weak point in this—whether the principal subject be assigned to it or not—renders it wholly unfit to support the harmony of the wind instruments, and deprives the general structure of that firmness which it is one of the chief objects of the great master to secure.

2. Breadth of tone is dependent upon several conditions, not the least important of which is the necessity

for writing for every instrument with a due regard to its individual peculiarities. This premised, there is little fear of thinness when the stringed parts are well arranged and strengthened, where necessary, by wind instruments, which may either be played in unison with them—as in the overture to "Jephtha," where Handel has reinforced the violins by oboes, and the basses by bassoons—or so disposed as to enrich the harmony in any other way best suited to the style of particular passages—as in that to "Acis and Galatea," in which the oboes are used for filling in the harmonies indicated by the figured bass, while a brilliant two-part counterpoint, so perfect in itself that it scarcely seems to need anything to add to its completeness, is played by the violins and basses, the latter being strengthened by the bassoons.

Among more modern writers, Beethoven stands pre-eminent for richness of tone, which he never fails to attain, either by careful distribution of his harmony among the instruments he employs, or in some other way suggested by his ever-ready invention. In a passage from the adagio of the Fourth symphony (in B♭) this richness is secured by the perfect proportion established between the tone of the stringed and wind instruments, which afford each other the exact amount of support needed for the completion of the general effect.

Other composers have attained similar results in innumerable different ways; but it will generally be found that the most satisfactory passages are those which exhibit a judicious disposition of the harmony, a just balance between the stringed and wind instruments, and a perfect adaptation of the parts to the instruments for which they are written. These points are worthy of particular attention.

3. Boldness of contrast is produced by so grouping together the various instruments employed as to take the greatest possible advantage of their difference of timbre. The instrumental band, as now constituted, naturally divides itself into certain sections, as distinct from each other as the manuals of an organ. The first and most important of these is the stringed band, which is the foundation of the whole. The second, sometimes called the "wood-wind," is led by the flutes, and completed by reed instruments, such as the oboe, the clarinet, and the bassoon. The third, the brass band, is subdivided into two distinct families, one formed by the horns and trumpets, to which latter the drums supply the natural bass, the other comprising the three trombones, and, in the noisy orchestras of the present day, the tenor tuba or euphonium. The principle of subdivision is, indeed, frequently extended to all the great sections of the orchestra. For instance, the flutes and oboes are constantly formed into a little independent band, and contrasted with the clarinets and bassoons. Handel even divides the stringed band, and produces fine effects of contrast by so doing. In a large proportion of his best and most celebrated songs, the voice is accompanied by a thorough-bass alone: that is to say, by a part for the violoncello and double bass, with figures placed below the notes to indicate the chords intended to be filled in on the organ or harpsichord. The symphonies are played by the violins, in unison, with a similar thorough-bass accompaniment; and the entrance of these instruments between the vocal passages is marked by a contrast as striking as it is agreeable.

In some of his songs Handel has enlarged upon this method; as in "Lascia ch'io pianga," from "Rinaldo," the first part of which is accompanied by the full stringed band, and the second by a thorough-bass only, the violins and viola reappearing at the da capo. It is impossible to believe that the great composers of the last century, with Handel and Bach at their head, adopted this style of accompaniment without having duly considered its effect; and any attempt to heighten that effect by additional accompaniments shows as little reverence for art as would be evinced by a desire to cover the Sistine Madonna with "additional glazings." The songs are perfect as they stand: and the contrast they display is as marked in its degree as that in the celebrated passage from Beethoven's Fifth symphony (in C minor), in which the stringed instruments and wood-wind are made to answer each other in alternate chords.

This last expedient is by no means uncommon in modern music, and has been most successfully used by Mendelssohn in his overture to "A Midsummer Night's Dream," where a few sustained notes on the wind instruments are contrasted with the rapid passage for four violins with excellent effect. The trio for brass instruments in the minuet of Sir William Sterndale Bennett's symphony in G minor is another striking instance of fine and quite unexpected contrast; and cases abound in which composers of instrumental music have treated the several sections of the orchestra very much in the way in which vocal writers treat alternate choirs, producing thereby innumerable beautiful effects of bold relief and strongly contrasted tone.

4. Variety of coloring results from the judicious blending together of the several elements which we have just considered as opposed to each other in more or less violent contrast. In the instrumentation of the great masters this quality is always conspicuous: in that of inferior writers never. Its presence may, indeed, be regarded as one of the surest possible indications of true genius, which never fails to attain it in the face of any amount of difficulty.

In the eighteenth century Handel wrought marvels with the slender means at his command: with trumpets and oboes in the opening movements of the "Occasional Overture" and the "Dettingen Te Deum"; with oboes and bassoons in "The Lord is a man of war"; with flutes and horns in "Surge procelle, ancora"; with a somewhat larger number of wind instruments in "Wise men flattering"; but often, as in "Angels ever bright and fair," with the stringed band alone, and always with infinite variety of tone and expression. Bach anticipated, in like manner, many of our most highly prized modern effects, as in the delicious combination of horn and bassoons in the "Quoniam tu solus" of his mass in B minor.

As new wind instruments were invented, or old ones improved, the power of producing variety of coloring became, of course, immeasurably increased. Haydn took signal advantage of this circumstance in "The Creation" and "The Seasons"; but Mozart's delightful system of instrumentation surpasses in beauty that of all his contemporaries. His alternations of light and shade are endless. Every new phrase introduces us

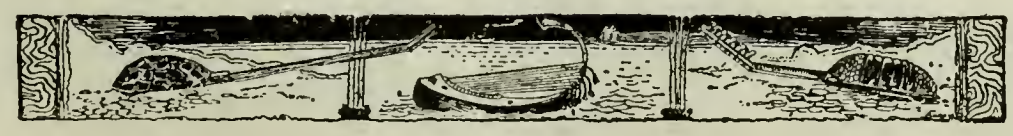
to a new effect; and every instrument in his orchestra is constantly turned to account, always with due regard to its character and capabilities, and always with a happy result.

It may be necessary to say that Beethoven was a greater master of this peculiar phase of instrumentation than Mozart; and in this, as in everything else, he certainly repeated his own ideas less frequently than any writer that ever lived. The wealth of invention exhibited in the orchestral effects of this composer—even in those of his works which were produced after his unhappy deafness had increased to such an extent that he could not possibly have heard any one of them—is boundless. In every composition we find a hundred combinations, all perfectly distinct from one another, yet all tending, in spite of their infinite variety, to the same harmonious result, and all wrought out, with indefatigable care, in places which many less conscientious authors would have passed over as of comparatively little importance—such, for instance, as the two or three concluding bars of the slow movement of the "Pastoral" symphony (No. 6, in F).

This minute attention to detail is observable throughout the entire series of Beethoven's orchestral works, and we may well believe that it stimulated in no small degree the emulation of his contemporaries, for the age in which he lived produced more than one instrumentalist of the highest order. Schubert, we need hardly say, is a host in himself. Weber's mastery over the orchestra is perfect, and adds not a little to the charm of his delightful compositions. The dreamy opening of his overture to "Oberon," with its three sweet notes for the horn, followed by one of the most fairylike passages for the flutes and clarinets that ever was imagined; the lovely melody allotted to the horns in the overture to "Der Freischütz," and the eldritch sounds which succeed it; above all, the mysterious largo, for four violins, con sordini, which so strangely interrupts the allegro of the overture to "Euryanthe," and the gloomy tremoli for the viola which add so much to its weird effect—these, and a hundred similar passages, evince a purity of taste and an originality of conception which have rarely, if ever, been exceeded by the greatest masters. Mendelssohn exhibits scarcely less richness of invention in his symphonies, his concertos, and especially in his charming concert overtures to "Die schöne Melusine" and "A Midsummer Night's Dream." In freshness of coloring, and inexhaustible fertility of resource, Spohr's great symphony "Die Weihe der Töne" once served as a model. Berlioz, whose "Traité d'instrumentation" no young composer should neglect to read, studied the subject deeply and with extraordinary success. And undoubtedly the strongest of Richard Wagner's strong points is that intimate acquaintance with the orchestra in all its phases which, guided by his keen perception of effect, enabled him to weave its elements into any new combinations best suited to his purpose. He it was who first conceived, among other daring and beautiful innovations, the idea of using the high harmonic sounds of the violin in unison with flutes and other wind instruments. The prelude to "Lohengrin" depends almost entirely for its enchanting effect upon four solo violins and three flutes, used in a way before unknown, and crowned, it is needless to say, with triumphant success.

It is indeed certain that during the years that have elapsed since the death of Beethoven more real progress has been made in instrumentation than in almost any other branch of art. Innumerable new effects have been attempted, with more or less success; and though much evil has been wrought of late years by a growing tendency to overweight the brass band with coarse-toned instruments fit only for military use, the best composers have uniformly resisted the movement. Preferring sonority to noise, they have left the latter to those who aim at nothing higher than the short-lived approval of a vulgar audience. In truth, less mischief has been done by composers even of the lowest class of dance music, than by injudicious conductors, who, never satisfied when the trombones are silent, have overloaded the scores of the great masters with additions of the most unwarrantable character. So far has this abuse extended, that the student can never be sure that he is listening to the effect really intended by the composer. Let him, then, endeavor to gain experience, by studying the scores of all the best works to which he can obtain access; and when he shall have attained the power, not only of recognizing in performance the effects he has already read upon paper, but even of hearing them distinctly in imagination while he is reading them, he will have gained the first step in that road which all must tread who would write well for the orchestra, and delight their hearers with really good instrumentation.

It is in this way alone that the art can be satisfactorily studied. It cannot be taught in words. Much valuable information may indeed be gleaned from the well-known treatises of Berlioz, Prout, and Gevaert, which no earnest student should neglect to read. But even the most careful writers find it less easy to lay down definite rules for their readers' guidance than to convey instruction by constant reference to examples selected from the works of the great masters. It is for this reason that we have thought it better to take a general view of our subject than to enter minutely into its details. This course has at least enabled us to give due prominence to the fundamental principles upon which the science of orchestration is based; whereas the opposite one would have led to the consideration of a series of isolated facts of far less value to the general reader.



CHAPTER VII

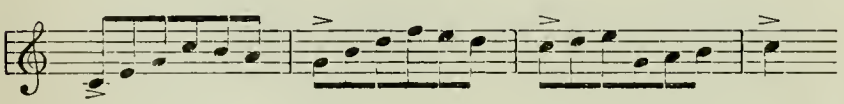
RHYTHMS

Structure and Rhythms—Grammatical and Oratorical Accents—The Bar-line—Various Time-Signatures—Contrasts in Rhythm—Liking for Rhythm Inborn.

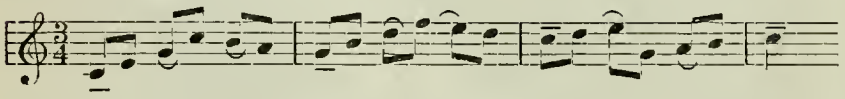
BEFORE we can understand the form of an extended musical work, it is necessary to study the structure, the rhythms, and the varying emotions of each movement or section of the work; and to get a clear understanding of a movement, the themes and phrases must be studied in detail.

Rhythm in music, as in poetry, consists of regular, recurring accents. In poetry the rhythm is indicated by the position of the accented words and syllables. In music the rhythm is marked, first by the position of the bar-lines, and secondly by the number and length of the notes between the bar-lines. The rhythm, or regular accentuation, which results from the position of the bar-line, is called the grammatical accent. The occasional accent irregularly placed on other notes which would otherwise be unaccented, is called the oratorical accent. Rhythm is the meter of music. The reader is referred to Ernst Pauer's "Musical Forms" for definitions of these technical terms of musical meter: trochee, iambic, spondee, bacchic, cretic, antibacchic, molossus, tribrach.

Composers not only place bar-lines throughout a composition, but they also add a time-signature in the first bar to indicate how many beats each bar is to have. The necessity for a time-signature will at once be apparent if we try to play this passage without a time-signature:

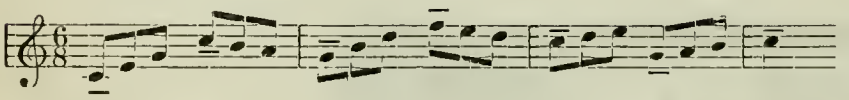


The rhythm is not clearly indicated by the bar alone. If the time-signature is $\frac{3}{4}$ there will be three accents in the bar, thus:



The first accent will be strong, and the second and third weaker.

If the time-signature is $\frac{6}{8}$ there will be two almost equal accents in the bar, thus:



The reason why there are only two accents in these bars and not six is that $\frac{6}{8}$ is a compound rhythm, while $\frac{3}{4}$ is a simple rhythm.

Compound time is a term applied to a bar that can be subdivided into two or more smaller bars.

The time-signatures most commonly used are:

(*a*) common time, which is marked $\frac{4}{4}$ or C
(*b*) $\frac{3}{4}$; (*c*) $\frac{2}{4}$; (*d*) $\frac{6}{8}$.

Of these it is unnecessary to give examples. The less used time-signatures are:

¢ or $\frac{2}{2}$ (alla breve)—Schubert, Symphony in C, first movement.
$\frac{3}{2}$ - - Wagner, "Die Meistersinger," Intro., Act iii.
$\frac{6}{4}$ - - Schumann, "Paradise and the Peri," No. 15.
$\frac{9}{4}$ - - Wagner, "Parsifal," Prelude.
$\frac{2}{8}$ - - Berlioz, "Faust," Chanson de Brander.
$\frac{3}{8}$ - - Rossini, "Guillaume Tell," No. 1.
$\frac{9}{8}$ - - Beethoven, Sonata Op. 109.
$\frac{9}{16}$ - - " " Op. 111.
$\frac{12}{16}$ - - Bach's Prelude No. 13, Vol. I, W. T. C.

In Bach's works are to be found, in addition to all the time-signatures mentioned above, the following unusual time-signatures:

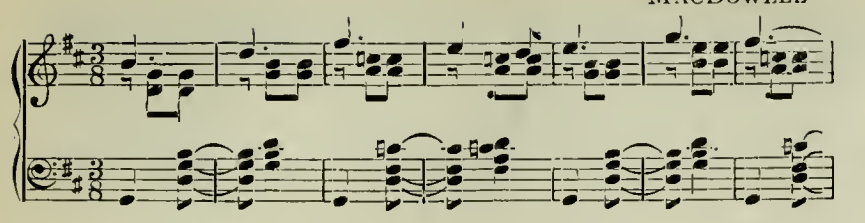
2 & 2 - Sonata for violin and clavier.
$\frac{12}{8}$ - Prelude V, vol. ii of the 48 Preludes and Fugues.
$\frac{6}{16}$ - Fugue in D.
$\frac{24}{16}$ - Toccata and Fugue in G minor.
$\frac{16}{32}$ - Clavier Fantasia.
C & Ↄ (double common)—Partita VI.

Composers occasionally employ two or more rhythms at once. Examples may be found in the following works:

$\frac{2}{4}$ and $\frac{6}{8}$ together—Berlioz, "Faust," Chorus of Soldiers and Students.
$\frac{6}{4}$ and $\frac{6}{8}$ together—Berlioz, "L'enfance du Christ."
$\frac{9}{8}$ and $\frac{3}{4}$ " " " "
$\frac{24}{16}$ and $\frac{3}{4}$ Bach, Prelude XV.
$\frac{12}{8}$ and $\frac{3}{4}$ together " Cantata 102.
$\frac{3}{4}$ and $\frac{9}{8}$ " " " 24.

In Mozart's "Don Giovanni" is to be found an example of a German dance ($\frac{3}{8}$), a gavotte ($\frac{2}{4}$), and a minuet ($\frac{3}{4}$), to be performed simultaneously.

In E. A. MacDowell's "Hexentanz," Op. 17, No. 2, there is a pleasing and ingenious combination of $\frac{3}{8}$ and $\frac{3}{4}$. It is true the $\frac{3}{4}$ time is not indicated in the signature, but the effect of the left-hand part of the brilliant piano solo, which is here given in a simplified form, is that of a $\frac{3}{4}$ rhythm:

MacDowell

The student is referred to Spohr's symphony "Die Weihe der Töne" for some peculiar time-signatures.

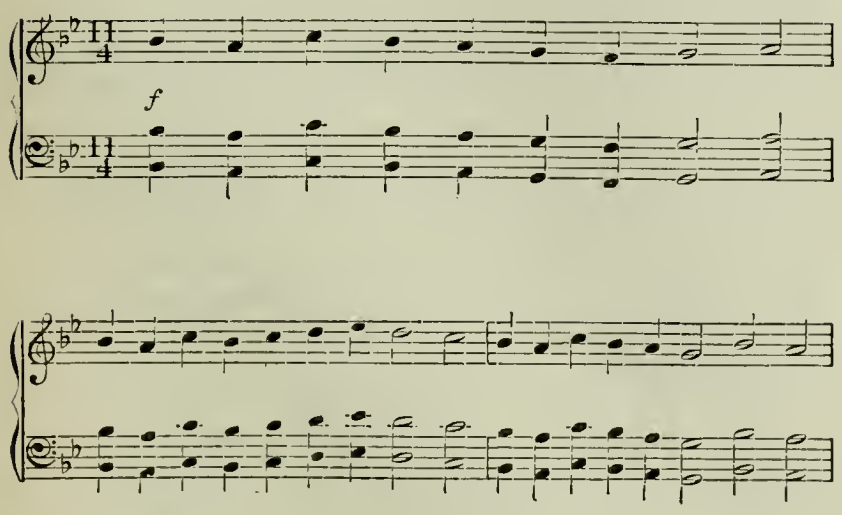
In all these examples the rhythms are simple or compound forms of 2, 3, or 4. Rhythms of 2 or 4 might be represented to the eye by angles, and rhythms of 3 by curves.

In rare instances the composer finds it necessary to avail himself of rhythms that cannot be compounded of 2, 3, or 4:

$\frac{5}{4}$	-	Chopin, Sonata in C minor.
$\frac{7}{4}$	-	Elgar, "Caractacus," Lament.
$\frac{5}{8}$	-	" "The Dream of Gerontius."
$\frac{7}{8}$	-	Lucas, Pastorale for organ, Op. 31, No. 2.

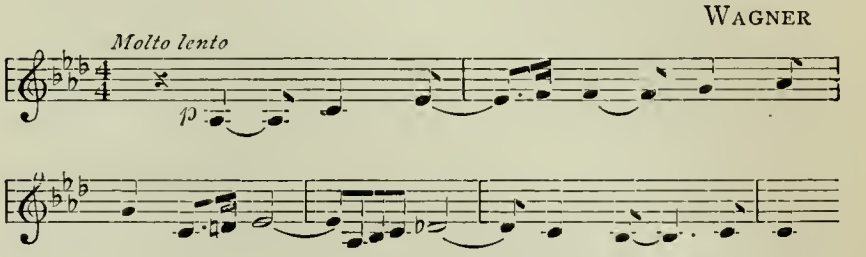
The $\frac{5}{4}$ is the most frequently employed of this class of rhythms. The insinuating movement in Tchaikovsky's "Symphonie pathétique" is a popular example of $\frac{5}{4}$. Alice C. Fletcher, whose "Study of Omaha Indian Music" has been published by the Peabody Museum of American Archæology and Ethnology of Harvard University, gives examples of native songs in $\frac{5}{4}$ rhythms; and A. M. Chinnaswami Mudaliyar's "Oriental Music," published in Madras, contains examples of native East Indian melodies in $\frac{5}{4}$ rhythms, showing that this rhythm is sometimes the product of musical instinct. But it is probable that art and a search for novelty, rather than instinct, were responsible for Rimsky-Korsakov's $\frac{11}{4}$ rhythm.

Rimsky-Korsakov

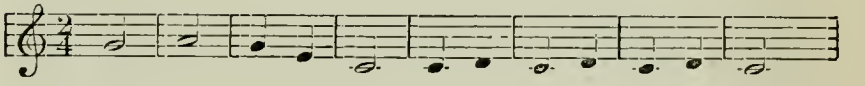


Sir Edward Elgar informs us that as a boy he wrote pieces in $\frac{11}{4}$ and $\frac{13}{4}$ rhythms.

Composers sometimes weaken the rhythm, or eliminate it altogether, when they wish to avoid all taint of human passion in their religious works. Many masses of Palestrina are notable examples of the subordination of rhythm. In Wagner's religious drama, "Parsifal," the sacramental theme is so constructed that it is impossible for the listener to feel any rhythmic pulse in it.

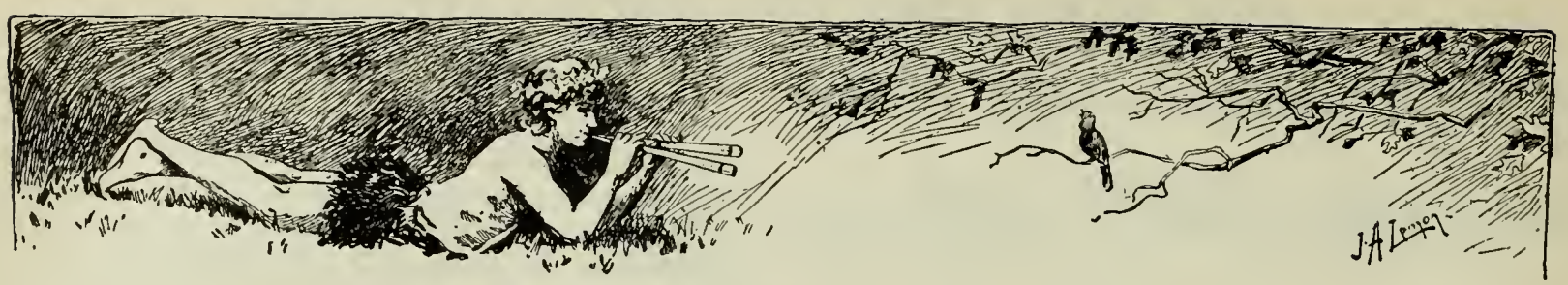
Wagner

Rhythm is the life, the heart-beat of music. Through it the various temperaments of composers of different nationalities are easily discernible. Compare the rhythms of Rossini's "Guillaume Tell" with those of Wagner's "Die Meistersinger." The vivacity of the Italian and the massiveness of the German are expressed by rhythms alone. The folk-songs of romantic Spain are almost always in rhythms of 3 or 6; while the prosaic Chinaman employs the squarer 2 and 4 rhythms.

The capacious and sensitive brain of a great composer could not be limited in its expression to the simple rhythms of primitive man. The following tune, which is a complete musical expression of the savages of Brazil, is transcribed from the singing of an engineer who had spent many months on the banks of the Amazon:



What an abyss separates the dull brains of the barbarians who delight in bellowing this phrase for hours from the intellect that conceived the rhythms of Schumann's "Manfred" overture!

Darwin says it is impossible to give a reason for this liking for melody and rhythm. It is inborn, like our sense of taste and smell. Our earliest impressions are through the senses, and a rhythmical sound pleases the infant that an irregular noise would frighten. As Darwin declares: "The sensations and ideas thus excited in us by music, or expressed by the cadences of oratory, appear from their vagueness, yet depth, like mental reversions to the emotions and thoughts of a long-past age."



HOW TO COMPOSE

PROBABLY every piano student who has attained to a fair degree of skill, and many who have not, have at some time longed to write something original. But when it comes to setting down his thoughts on music paper, difficulties appear which in most cases are sufficiently formidable to discourage the young aspirant. A multitude of questions demanding answers crowd upon him, questions which only a thorough knowledge of notation, harmony, counterpoint and form can adequately answer, but to one attempting composition for the first time, without having previously studied these subjects, the sensation may perhaps be described as an uncomfortable feeling of not knowing what to do next.

A melody which he does not wish to lose may haunt him, yet it seems to mock his efforts to transfer it to paper. At this juncture one of three things usually happens: he either gets someone else to transcribe the melody for him, or he gives it up as a bad job, or he goes to the piano keyboard in a more or less successful attempt to extricate his melody from the black and white keys. But it is not necessary to trace the evolution of his immortal work in detail; sufficient to observe that difficulties arise at every step, any one of which is enough to discourage him, and that all his attempts at musical composition involve an amount of labor out of all proportion to the result attained, if any is attained at all. He lacks the technic of composition, and until he acquires this technic, his efforts will not be attended with success in any artistic sense.

Two makeshifts exist which may for a time lead him to believe that he is doing something of value. Their usefulness is apparent rather than real, and their utter failure to supplant sound instruction sooner or later becomes evident.

The first is, depending upon the piano keyboard for inspiration. This will be discussed more fully later on. The fact that certain composers, notably Haydn and Chopin, often wrote at the piano, proves nothing, as they were thoroughly trained in all the resources of composition, and were not at all dependent upon the piano for their ideas.

Second, the makeshift of using poetry to cover up an ignorance of musical form. It is a curious fact that many of the first attempts at composition by piano students are not piano pieces, as one would expect, but songs. Why is this? The reason seems to be that the words furnish the form, the framework, so to speak, into which the unequipped composer fits his notes. Incapable of writing music in the abstract, he finds in the metrical structure of the stanzas a fairly certain guide to the form which the music should assume, a guide without which he is helpless. It is not to be inferred that such a method of working may not be of considerable value in certain early stages of the work, and with certain types of pupils. They may well familiarize themselves with some of the features of the phrase, period and part-forms in this manner, but only as a temporary means of mastering certain elementary facts, to be discarded as soon as facility in writing is acquired. The practice is to be discouraged when it is used, as it often is, to conceal an inability to manipulate material.

If it be objected that great composers simply composed, and did not wrestle with the technical details of composition, the answer is that history does not bear out such an assertion. The masters of the art worked hard in their student days; we know with what assiduity Bach studied the counterpoint of Palestrina and Orlando di Lasso, and the fugues of Pachelbel and Buxtehude; we have Beethoven's own record of his work in harmony and counterpoint with Albrechtsberger and Haydn. On the other hand, we know that Beethoven, toward the end of his life, regretted that he had not studied counterpoint more in his younger years, and that Schubert arranged to take lessons in counterpoint from Salieri only two weeks before he died.

The true creative gift in music, as in other arts, is rare. But when present, there is generally no mistaking it; in early youth the future composer or inventive artist will give signs of an impulse to mold ideas according to the dictates of a spontaneous fancy. In the young musician these indications are to be found in an ear quick to estimate, retain, and evolve melodies; in an intense feeling for timbre, or musical color; and in primitive attempts to combine simple harmonic sounds before the principles of theory or chordal progression are understood. It is alleged that intelligent students may be taught to string phrases and sequences together to mix orchestral tints, with a scholarship that may pass for skill. But

without originality of thought or ease of expression, the mechanical score-scratcher takes upon himself a responsibility that will not stand the test of time. It is best for him to be honest with himself from the start and to realize that talent, though it may be improved by culture, can never take the place of genius. The great creator of music must be born, not made.

Granting that unmistakable evidence of musical inventive ability exists, the student's first care should be to perfect himself in the grammar of the language of sound. Notation may be considered the alphabet, theory the orthography, harmony the etymology, and counterpoint the syntax of that language; and the four constitute a grammatical course that will enable the young composer to express himself correctly in the performance and writing of music. Each branch needs special care; and a text-book such as H. C. Banister's "Music" may be recommended to the student as an introduction to initial steps. Harmony is, however, best studied not from one, but from many treatises. Macfarren, Stainer, Prout, Richter, Chadwick, and Goodrich are among the authorities on the subject. A good teacher's revision of harmony and counterpoint exercises is also needful to insure rapid and reliable progress.

At the start, a self-taught student may be recommended to analyze well-known hymn-tunes, chants, and other forms of simple four-part structure. When the basses of these have been figured by the analyzer, they offer good practice in reharmonizing. The study of strict counterpoint may be ridiculed by the "advanced" musician of the day, but the great masters of composition did not think its precepts thrown away. Like the finger-drill of the instrumentalist and the scales of the vocalist, the five species of counterpoint are useful molds into which the youthful composer is recommended to pour his first concoctions. These early exercises in putting music correctly to paper—with proper spelling and arrangement of words and sentences—are an essential part of the creative artist's training. A score full of slips in notation and of errors in arrangement and progression has as little chance of acceptance from publishers as has an ill-spelled and ungrammatical literary contribution in the world of letters.

Under the head of syntax of music might also be classed those outcomes of counterpoint, canon and fugue. They might aptly be called the Euclid, or perhaps the logic, of composition; for they train the mind to think in sequence and order, and to build up a rational whole from component parts. Each branch must be taken step by step; and, just as in harmony the nature and treatment of inversions cannot be properly understood until the principles of triad superposition are clearly assimilated, so in counterpoint and canon the art of dual combination and imitation of the simplest melodic phrases must precede the working of complications in fugal development. The practical application on paper of all contrapuntal rules is necessary for their complete comprehension. If a capable instructor can demonstrate examples on the blackboard, or get the pupil to do so in the course of the lesson, this will be found of great assistance in the unraveling of knotty points. The writing of a clever vocal or instrumental fugue demands high culture on the part of the composer, so far as the grammar and science of his art are concerned. The general public associates with a fugue all that is dry and pedantic in music; but this is unfair. Fugue-form, as all music-students know, plays a prominent part in such popular numbers as Handel's and Beethoven's "Hallelujah" choruses, the music of "The Messiah," Haydn's "The heavens are telling," and the great wealth of organ music contributed by Mendelssohn and particularly by Johann Sebastian Bach.

There are no better models of this style of musical structure than the oratorio choruses of Handel and the clavier fugues of Bach. Schumann has aptly urged the young student to make Bach, in this respect, his "daily bread." "The Well-tempered Clavier" discloses beauty and musicianship ever fresh and new to those who have taken the trouble to explore devotedly its mine of constructive wealth. The terms "heavy," "labored," and "leading nowhere" are applicable only to fugues of composers who follow the letter rather than the spirit of the old masters of this form. In overcoming the technicalities of fugal writing, a good plan is for the student to analyze a model fugue daily, and to write a complete fugue of his own at least once a week. It is remarkable what facility in fugal work may in a short time be acquired if this method of study and practice is followed.

The young composer should early gain familiarity not only with the stricter forms of canon and fugue, but also with the regular development of the theme and period under all its aspects. The classical dance-forms of the minuet, gavotte, etc., lead by degrees to that pinnacle of the creative artist's endeavor, sonata-form. In this department Haydn, Mozart, and notably Beethoven, have left behind them the worthiest of examples. The writing of overtures, after the form of the first movement (allegro) of a classical sonata, is to be recommended to the tyro. In vocal composition, the chorus (rigorous and free), recitative and aria, duet, and so on, may be studied to most practical advantage from the examination of famous cantatas (sacred and secular), operas, etc. Among works that might especially be noted for analysis under this department—in addition to J. S. Bach's "Well-tempered Clavier," studied with the aid of Hugo Riemann's "Analysis"—are: (1) in pianoforte work, Beethoven's sonatas and Chopin's études, mazurkas, waltzes, and nocturnes; (2) in vocal work, for solos the songs of Schubert, Schumann, Mendelssohn, and Brahms, for concerted forms the operas of Mozart and Weber and the cantatas and psalm-settings of Mendelssohn; and (3) in chamber music, in addition to those of earlier writers, the better-known trios and quartets of such moderns as Dvořák.

Having mastered form in composition—in the study of which Ernst Pauer's "Musical Form" (in the "Music Primers and Educational Series") and Ebenezer Prout's treatise of the same title will be found most helpful—the future composer approaches one of the most fascinating of all the branches of his apprenticeship—orchestration. The orchestra is often spoken of as the paint-box of the musician. The metaphor is not inapt. Composition for a single instrument, when matched against the art that combines in the same tone-picture the tones of many instruments, reminds one of

the difference that exists between the monotint of a sepia sketch and the myriad hues of a painting in water-colors or oils. The subject of instrumentation is, indeed, one of the most delightful that can be imagined. The solid groundwork of the string band, the warmer pigments of the wood-wind, the "high lights" of the brass, and the finishing touches of the percussion instruments—all these give to the tone-painter material for his brush that cannot but delight the true musical artist.

The works of Hector Berlioz ("A Treatise on Modern Instrumentation and Orchestration"), Frederick Corder ("The Orchestra and How to Write for It"), Ebenezer Prout ("Instrumentation"; "The Orchestra"), and W. J. Henderson ("The Orchestra and Orchestral Music") are helpful in guiding to a knowledge of the compass and capabilities of instruments; yet in learning the art of orchestration text-book and theory can go but a little way. We must hear, mark, learn, and inwardly digest what are the varied timbres of the several members of the great families of wind and strings, both separately and in combination. Orchestral concerts and performances should be attended whenever possible.

It is advisable, also, that the musician who desires to write for full band should learn to play even a scale upon as many orchestral instruments as he can. If he takes up a particular wind or stringed instrument and joins a rehearsal or performing society, all the better. In this way, and by cultivating the friendship of good players, he will get most fully in touch with the nature and requirements of every kind of sound-source. Thus, when the right time comes, he will be best equipped to write effectively for all. Full scores that may be analyzed with advantage at this stage are those of such standard works as Beethoven's symphonies, particularly the First, Sixth, and Ninth; Mozart's "Don Giovanni" and "Die Zauberflöte"; and Mendelssohn's "Hymn of Praise" and "Elijah." The scores of Brahms, Wagner, Tchaikovsky and other moderns are best reserved for maturer perusal. It may be remarked that the "Edition Peters" (Leipzig) places most of the great classical scores within easy reach of the student of moderate means. The catalogues of the music-publishers will further assist the young composer in making a selection of works with the scoring of which he should be familiar.

Regarding the manner and procedure of composers when at work, no hard and fast methods can be inculcated. Just as celebrated writers have had various ways of coaxing their muse, so the great musical masters have worked systematically or spasmodically, as circumstances or their temperaments influenced them. Schubert wrote some of his most superb songs on odd scraps of paper amid the fuss of a public tavern or the babble of the schoolroom. Haydn was in later days fastidious about his dress and mental attitude, but circumstances favored neither his garb nor his leisure hours in his early period of poverty or during the domestic annoyances that he suffered from a shrewish wife. Beethoven thought out his themes best in the open air and carried about with him note-books in which he carefully catalogued his inspirations for future use. He is reported to have indulged in horse-play when any one interrupted his improvisations; but we can well imagine that his life in lodgings was less conducive to good temper than were the home comforts and pleasurable circumstances under which Mendelssohn and Schumann worked. Rossini is said to have written in bed; and, indeed, most great workers have been as original and independent of rule in their times and modes of output as have been modern novelists.

This brings up the moot point as to whether a composer should write at, or away from, an instrument. Bach, Schumann, and most erudite musicians are strenuous in recommending complete independence of instrumental assistance in evolving musical composition, old Father Bach ridiculing as "harpsichord knights" those of his pupils who relied on the clavier for aiding their musical imaginings. Sir John Stainer suggested that the faculty of reading and hearing music away from the piano might best be cultivated by commencing with the perusal of the simplest hymns and chants, after which a gradual progression could be made to the mental comprehension, by means of the eye only, of the more difficult and complicated forms of composition. To hear and write music away from an instrument is no doubt a very high achievement. But facility in this respect is reached only after much practice at an instrument; nor does the ability come easily to all. Temperament, the power of perception, and other natural endowments, influence individual students a good deal.

If one is not honestly sure how music on paper sounds, it is far better to make practical trials of inspiration at the piano than waste much valuable time in writing dull, if scholarly, combinations. Indeed, extempore playing is unquestionably the best aid to the development of musical ideas. The gift of being able to improvise with pleasure and effect is very rare. Those who possess it may be forgiven if they prefer to note down their improvisations at the piano rather than depart to a side table and laboriously evolve, with pen and ink, what comes so much more readily when the source of sound is at one's hand. Whether written at or away from an instrument, music worth hearing is the only music that will live.

Regarding the art of improvisation, or extempore playing, some difference is to be made between performances that are confessedly by ear and those that are the result of scientific study of form and composition. To ramble on at the pianoforte in an indefinite kind of way, playing scraps of this and scraps of that with questionable basses and indifferent harmonies, may satisfy inexperienced musicians; but it is trying for cultured musical listeners. Grammatical utterance in music can no more come spontaneously than can perfect orthography or faultless verbal construction in a child's essay. Allowing that the imaginative faculty implied is undoubtedly a gift, this gift must be improved by knowledge of how to lay out melody symmetrically, and group chords in such a way that discords are properly resolved and no glaring errors in harmonic progression spoil the pleasure of educated listeners.

Among the most frequent sins against good musical taste is the practice of certain half-fledged musicians who, when sheet-music is not available, "vamp" accompaniments to well-known songs or other solo selections

demanding an accompaniment. It is like misquoting a classical author to substitute one's own crude "fillings-in" for the stately march of dignified counterpoints or the rich sequence of masterly harmony. Any one can guess at a tonic, dominant, and subdominant bass to a given diatonic melody; but when modulations come in —when a change is made to the minor, or an enharmonic coloring is temporarily introduced—vamping can only be productive of chaos indescribable to sensitive musical ears. Our advice to those anxious to vamp on all and sundry occasions, is, like "Punch's" in a different matter—"Don't!" A musicianly accompaniment, made up as one goes along, can be extemporized only by those who, in addition to having an ear for such a feat, have also learned to express themselves grammatically and without offense to the rules of good musical composition.

Much might be said as to the tendencies of the times in the drift of the composer's art toward ultrachromatic progressions in harmonic combination, united to blare and complexities in orchestral scoring. The young student talks glibly of Mozart being "old-fashioned," and Mendelssohn "sugary and superficial." Yet there are not a few educated musicians who would welcome a second "Don Giovanni" or a twentieth-century series of "Lieder ohne Worte." While, on the one hand, it is argued that the diatonic gamut is worked out, on the other hand we have to face the fact that folk-song is as potent a force with the people as it ever was. The truth is that not one in a generation can produce a genuine "Marseillaise." And it is surely not without significance that a highly cultured and artistic musician like Schumann—whose music to many appears obscure—in his "Rules and Maxims for Young Musicians" recommends the aspiring composer to strive above all things for pure melodic work.

SAINT CECILIA.

From the painting by Benvenuto Garofalo.

COMPOSITION AND ITS HUMORS

By ARTHUR ELSON

ALMOST always, when a composer begins the actual writing of a composition, he has its main points already planned out in his mind, and often some of its details. Yet many points of detail may be altered during the process of writing the work. This may be illustrated by the fact that Mozart planned many of his works while playing billiards, and Beethoven's musical ideas came to him most abundantly during long walks in the country, of which he was very fond.

The changes that came during composition at the desk, the actual writing out of the work, may be illustrated by Beethoven's musical memorandum books, which he carried with him during his walks abroad and in which he jotted down the ideas as they first occurred to him. In this manner he sketched out a large part of the ninth symphony while sitting in a tree at Schönbrunn, near Vienna.

How much these changes meant may be studied from such of these memorandum books as are still in existence and comparing the first sketch with the finished composition. Thus the first movement of the fifth symphony, which opens so grandly, and of which Beethoven said to Ries, "That is the way that Destiny knocks at the door!" was not at all grand in its first inception, but chattering and jovial. The beautiful slow movement was at first thought of as something in the style of a minuet.

This may be a surprise to many a non-musician, who had imagined that each great composition represented great and untrammeled inspiration. Such is seldom the case, yet we come very near to the fount of inspiration in the case of Schubert, who wrote in a more spontaneous manner than any other composer. He composed under any and all circumstances and seldom revised his work after writing down his first inspiration. Thus he once got up in the middle of the night because he had been struck with a musical idea, and rushed to the table which stood near his bed for just such emergencies, and wrote a song. In those days, before blotting paper existed, it was customary to strew sand upon the writing to dry it. Schubert reached out for the sand bottle, caught the ink bottle by mistake, and poured a broad smooch of ink over his manuscript. He rubbed it off as best he could and sent it for publication with the blot still upon it. This song was "Die Forelle" ("The Trout"), a masterpiece of its kind. "Hark! Hark! the Lark" was written in an open-air restaurant at Potzleindorf, near Vienna, on the back of a bill of fare, while Schubert was waiting for his breakfast.

"Easy come, easy go," was a true proverb in Schubert's case. He forgot his works as easily as he created them. He wrote a song for a friend, a tenor singer, who found it a little too low in tessitura and had a copyist transpose it. A week later, in the friend's music-room, Schubert picked up the work, written in an unknown hand. "Look here, Jäger," he cried, "this isn't half bad. Who wrote it?"

It is the more to the credit of Beethoven that he did not adopt a similar mode of rapidity when it is remembered that he was one of the greatest improvisers of his time. It is very possible that many of his improvisations would rival his published compositions. It is tantalizing to think that many noble thoughts were thus written in water. But Beethoven had many a musical intention also that he did not carry out. If, while he was in his room, a good figure or musical phrase occurred to him, he would write it down in his awful musical scrawl and drop it into a basket at his side, for use at some future time. Sometimes when he was changing his lodging, and he was very often doing this, he would carry half a dozen baskets filled with such embryonic thoughts. At his death these were dispersed.

Since we have spoken of the very poor musical handwriting of Beethoven, we may add that Mozart wrote a neat and clear hand, but the best of all the musical calligraphists was Wagner, who wrote so excellently that some of his scores were photographed, for use, directly from his manuscript, instead of being typographically set up.

To return to our rapid composers. Handel composed "The Messiah" in twenty-four days. We must bear in mind, however, that he did not write out a complete score, for in those days it was sufficient for the director, who was almost always supposed to be the composer himself, to have a skeleton outline of the orchestral work, a proceeding that has caused some confusion in the large works of Bach and Handel, and some disputes concerning them.

Mozart was one of the rapid composers. He wrote the overture to "Don Giovanni" the night before the first performance of the opera in Prague. His wife sat by him and kept him awake by telling him the gossip of the neighborhood at intervals, and it is on record that he used some more direct stimulants, in Viennese fashion, at times. The messenger-boy from the theatre seized each sheet of manuscript as he finished it, and rushed with it to the copyist that the parts might be written out. Occasionally the composer took a nap, but was soon waked up again and resumed his task. One can judge of the speed of this work by the speech which Mozart made to the orchestra just before they were going on to play the overture, at sight, under his direction. "Gentlemen of the brass," said he, "I have made some mistake in

your parts somewhere. There are either four measures too many or too few. Watch my beat closely and we will get over the gap." And they did. There are some wiseacres who pretend to have discovered the places in the overture where Mozart took his naps, and where he resumed his writing, but no such points can be discovered by the ordinary intellect.

It will be noticed that the trained composer does not work at the keyboard in composition, yet the help of piano or organ is not to be despised. Even so great a composer as Haydn did much composition at the keyboard, and all the composers occasionally play over their work while in course of construction, at the piano, to judge some of the effects by the ear. At present some of the great critics of Germany have protested against judging a composition merely by looking it over and maintain that to appreciate a serious work requires the aid of the ear. Yet the reader may be reminded that Beethoven, on his deathbed, heartily enjoyed the works of Handel, propped up by pillows and reading page after page.

Accepting Mozart's "Don Giovanni" overture as a curiosity of composition, because of the above-mentioned circumstances, one can place beside it another overture, the "Ruy Blas," by Mendelssohn. When writing an orchestral score, the composer usually fills in part by part, doing the woodwind, the brasses and the strings separately. But in this work, Mendelssohn, in order to show his mastery of routine, wrote measure by measure, filling in all the parts at once. This overture, however, did not make a success at first, nor is it to be considered equal to "The Hebrides," or "A Midsummer Night's Dream."

Rossini is also to be spoken of among the musical sprinters, and he is said once to have been composing while in bed, where the wind blew one of his songs away. Rather than get up and look for it he wrote another song.

Against these speedy composers one can place the more deliberate ones. Wagner's Trilogy is a giant work, but he was about twenty-five years composing it. Brahm's First Symphony was ten years in course of preparation. Félicien David took his time writing "The Desert," and it makes one wish that he had been more prolific. Boïto has been about twenty years at work upon his opera, "Nero," and it is at the present writing not yet completed.

Composers differ greatly in their views as to what stimulant to creation is best. Beethoven had the purest and healthiest method—walks in the country. Gluck always wore a special ring when writing music. Domenico Scarlatti had a pet cat by him, and once, when she scampered from his shoulder across the keyboard of his spinet, he wrote down the notes that she struck and used them as a fugal subject, the celebrated "Cat Fugue" being the result. Schubert wrote best when he was unhappiest, and he once complained that the public seemed to enjoy those compositions best which he wrote when he was in sorrow or gloom. With Schumann it was exactly the opposite. His sensitive nature was entirely crushed when melancholy came upon him, and then he wrote little or nothing. But when he was happy his muse was most prolific. His best songs and his first symphony were written during his honeymoon. His third symphony, the last of his really great works, was written when he first settled in Düsseldorf and began to enjoy the beautiful Rhine life.

Wagner stimulated himself to composition in his later days by furnishing his palatial study according to the subject which he was writing. If it was something majestic and grandiose he would dress himself in silks and satins, he had a predilection for a costume like that of Walther in "Die Meistersinger," and would have flowers, rich tapestries, valuable laces, etc., around him. If he were composing a somber subject he would dress in gray, and would have black hangings around the chamber. It is fortunate that he did not require these things when he composed his earlier works, "Tannhäuser," "Lohengrin," or "The Flying Dutchman." Although some of the above stimulants to mental activity may seem fanciful, yet the fact is undoubted that environment has a strong influence upon the composer.

It is a subtle subject to investigate just how much one composer owes to another. One could certainly give musical genealogies that would run quite in the Scriptural fashion, and also be quite true. "Bach begat Mendelssohn; Mendelssohn begat Gade," for example, is clear enough, but it is in this case a process of dilution, for Mendelssohn could not achieve the lofty power of Bach, and Gade was so much of a moon to Mendelssohn's sun that the satirists called him "Mrs. Mendelssohn." "Beethoven begat Wagner; Wagner begat Richard Strauss" would also be true enough, but the discerning student will see how the disciple becomes broadly original in spite of the debt that he owes to his master. Sometimes, however, the composer becomes an imitator, as in the case of Gade; and sometimes he becomes actually a plagiarist, as in the case of Handel, who, when he was in a hurry with a work took anybody's themes and used them as his own. This led Prout to call him "the grand old robber," and Sedley Taylor to write a book largely in parallel columns, in which he sets forth clearly the stealings of the great master. It must be confessed, however, that Handel enriched whatever he stole, so that there was pertinence in his reply to the reproach that he had stolen one of Urio's melodies: "That pig doesn't know what to do with it!"

In this connection it is proper to record Wagner's many debts to Liszt's music. He helped himself liberally to his father-in-law's themes. The two were together at a rehearsal of "Die Walküre" at Bayreuth, when Wagner said, "Now, Papa, here comes one of your themes" (it was Sieglinde's phrase, in Act I, "Kehrt der Vater nun Heim"). "So much the better," amiably responded Liszt, "people will hear it now." The passage in descending chords, after the "Feuerzauber," is another bit taken, without credit, from Liszt.

Sometimes also the composer can steal unconsciously. Such a bit of unconscious cerebration was apparent in the case of Mendelssohn when he wrote the original version of "O, Rest in the Lord," in "Elijah." This great alto solo, in its first form, was almost note for note the melody of "Auld Robin Gray." Even after the alterations had been made, and in its present form, the musical student can easily trace

the style of "Auld Robin Gray" in the Mendelssohn aria.

How much can the composer teach himself? In certain cases almost everything. The mastery of harmony, counterpoint and orchestration can be achieved from books. The scores of the masters are at the disposal of every earnest student, and it is possible to tread the thorny path without a guide. Wagner was almost entirely self-taught, his chief study being the scores of Beethoven. When, in "Die Meistersinger" he causes Walther von Stolzing to claim the dead Walther von der Vogelweide as his teacher, Wagner is giving an intimation of his own studies in the scores of the dead Beethoven. Sir Edward Elgar is another example of the self-tuition of a composer. Yet even though such shining examples exist it is not a safe road to take. One may quote in this connection Henry Ward Beecher's remark to an inquirer who asked if it were possible to win salvation without the aid of any church whatever. "It is possible," responded Beecher. "One may get to Brooklyn from New York by swimming the river, but, on the whole, it is easier to take the ferry." This was before the days of trolleys and of the Brooklyn bridges, but the metaphor holds good for the student to-day; it is better to have a teacher. That the modern orchestration would be a difficult matter even with a teacher may be judged by the fact that in some of the scores of Richard Strauss there are as many as thirty staves and there are examples of orchestral chords which consist of no less than forty-six different notes.

Yet the student must not forget that the modern style has by no means abolished the older school. Beethoven, Mozart, Haydn and their contemporaries used what is called the "classical" orchestra, and very noble thoughts can be expressed with only four parts to the woodwind, the same—with contrabasses—for the strings, a couple of horns and trumpets, and a pair of kettledrums, with sometimes a set of trombones and bass tuba. Brahms has taught us that such an orchestra can still portray the greatest musical thoughts even in modern style.

If modern music has departed from classical form in some degree, it has plunged heart and soul into "program music." There is scarcely a modern orchestral work that does not give a definite picture. This pictorial idea was employed also by the older composers, but generally in a playful manner. The humor to be found in the works of the classical repertory is more abundant than many students may imagine. Old Froberger depicted the crossing of the channel, revelry at an inn, and the forcible ejection of the revelers. Haydn had his little jest in a symphony (the "Surprise") by a very sudden kettledrum stroke in the midst of a very soothing passage. "That will make the ladies jump," he said. Beethoven brought in a village band in his pastoral symphony, to play for the dancers, in the third movement, and in this band we find a drunken bassoonist with an instrument that can only give three notes, F, C, F, which the musician plays as often as he can fit them to the harmony. But there are indications in the score that he is not able to give even these quite correctly, because of the stimulants that were sold at the country fair. Mozart composed "Ein musikalischer Spass" ("A Musical Joke"), in which he portrays an unskilled country conductor trying to compose a great classical work. The final ambitious attempt at a fugue, the pompous announcement of the subject and answer, and the sudden collapse when it comes to treating them, the retreat being covered by many fortissimo chords, are very funny. Bach had his humorous moments in his "Coffee Cantata" and his "Peasant's Cantata," and Wagner has given humor in both instrumental and vocal music in picturing the cackling of his Philistine enemies in "Die Meistersinger." Richard Strauss employed the same device in "Heldenleben." But the last-named composer went much further than this in the humorous field in his "Till Eulenspiegel," which remains a masterpiece of its kind. A Bohemian named Mraczek has followed the lead of Richard the Second, and has set the pranks of Busch's famous bad boys, "Max and Moritz," in a very heavy but strongly pictorial symphonic scoring.

Nevertheless it is evident that the most modern school is in some degree experimental. Strauss himself shows this by the many recent changes in his style,—"Elektra," "Der Rosenkavalier," and "Ariadne auf Naxos," all taking different paths. New dissonances are being sought for. Chords which once were always resolved are now allowed to hang boldly in the air. Color schemes are being superadded to musical works, even perfumes have been suggested to be combined with tones.

All this is an evidence of a transition stage. Yet, it need not be a transition into something entirely new. It may be a return to the older and more dignified school with modern orchestral resources intertwined. Melody like that of Mozart or of Schubert, and the logical form of Beethoven, may find a new expression when some future genius links them with the extended chord system and the powerful scoring of a Richard Strauss.

ACOUSTICS FOR MUSICIANS

By LOUIS C. ELSON

THIS article aims to present only the most necessary points of the science of Sound, those points which the musician needs to know, unless the playing of every instrument is to remain something of a mystery to him. They are presented in the most condensed form, but are followed by references to other works which the student can consult if desirous of advancing further in this important branch of musical and scientific knowledge.

Although sounds can be heard under water, through substances held between the teeth, etc., the sounds we usually hear are vibrations of the air. If these vibrations are regular and continuous a tone is the result. If they are irregular, or very abrupt, a noise ensues. It is a mistake to say that insects, mice, spiders, etc., are attracted by music. They are attracted only by the regularity of vibration which constitutes tone. *Tone* and *rhythm* are attractive to all animate creation. Melody and Harmony demand the higher perceptions of man.

On the rapidity of the vibrations depends the pitch. Slow vibrations produce deep tones, quick vibrations high ones.

On the extent of the vibrations depends power. Slight vibrations produce faint tones, stronger vibrations loud ones.

On the shape of the vibrations depends quality of tone. The simplest vibrations produce dull and muddy tones, the more complicated and mixed ones richer and more beautiful tones.

Stringed instruments are strung and played according to certain laws first discovered by Pythagoras, about 600 B. C. Long strings give deep tones, short strings high ones, half the length giving twice the number of vibrations, etc. Thick strings give deep tones, thin strings high ones. Loose strings give deep tones, tight strings high ones, the vibrations increasing in proportion to the square root of the tension. Heavy strings give deep tones, light strings high ones, the vibrations varying inversely as the square root of the weight. But thick or loose strings sound muddy; therefore it is desirable to have fairly long, thin, and tight strings, in every stringed instrument.

All these laws are applied in stringing a piano, a violin, a guitar, etc. A very small-sized piano, because its strings are short, thick and not very tight, can never sound as well as a larger instrument where the strings are longer, thinner and tighter. The winding of wire around the bass strings of a piano, the G string of a violin, etc., is to make them heavier, so that they may be tightly drawn and yet vibrate slowly, because of the extra weight which they carry.

The vibration of the string sets the air vibrating, and it is this which we hear. But a string or wire swinging in the air would move very little of the atmosphere, therefore we must reinforce the vibrations in some manner. This is done by the *sounding-board,* which vibrates in sympathy with the string, but moves very much more air than the string could do. The motion is then communicated from one air-particle to the next, just as a bump will travel along a train of loosely coupled freight cars.

In order that the string may set the sounding-board in full vibration it is necessary to make the vibrations come in contact with this board. This is done by a *bridge,* which carries the vibrations of the string to the sounding-board. There is a bridge upon the violin, the banjo, the violoncello, etc., for this purpose. There is also one for the upper strings and one for the bass strings of the piano, leading to the sounding-board. In some guitars and in the harp, the ends of the strings are brought in touch with the sounding-board.

A sound-box is the best sounding-board, and violins, guitars, harps, etc., have such a box. The piano and the banjo have sounding-boards only.

Sounding-boxes must have sound-holes cut in them, in order that the front-board may vibrate freely, which it could not do if the air behind it were confined. Therefore the violin has its sound-holes, the guitar, harp, violoncello, etc., the same, and even drums (which are but sound-boxes), must have their sound-holes. But the piano and the banjo, not possessing boxes, do not need these. The sounding-boards of brass instruments and of some wood-wind instruments are the *bells* (enlarged ends) of those instruments, which reinforce their tones.

We have stated that the shape of vibrations causes the quality of the tone. This requires further explanation. Nature does not give us a perfectly plain vibration, of either string, or sound-wave in the air. The vibrations *subdivide,* and these subdivisions form faint, high tones, which blend with the chief vibrations which produce the tone that we think we hear by itself—the *fundamental.* As a matter of fact, we never hear a tone absolutely by itself; with every tone (caused by the chief vibrations) there mingle fainter, higher tones (caused by the subdivisions) which blend with the fundamental tone and make its quality.

These higher tones are called overtones, or upper partials, or harmonics. Helmholtz (about 1862) first fully explained this phenomenon to the world. The

principle, although applicable to air-vibrations, can be easily studied by string vibrations. Pluck a string and it will vibrate from end to end, giving its fundamental tone. But while doing this it will also vibrate in two equal divisions which will sound the octave; three divisions, which will sound a fifth higher than this; four divisions, which will be a fourth higher still; five—a major third higher; six—a minor third higher; seven—a tone slightly flat of a minor third higher; eight—about a tone higher, and so on in continually smaller ascending intervals. Ordinarily the higher the overtones the fainter they grow. A tone in which the overtones are few and faint will sound dull and muddy. A tone in which the lower overtones are full and the higher ones faint but clear will be rich and mellow. A tone in which the overtones are too strong (especially the higher ones), will be incisive and irritating. The tones of a worn-out "tin-panny" piano are of the last-named variety.

We have a certain power over the blending of the overtones in a stringed instrument by altering the place where we set the string in motion. The nearer we strike, or pluck, or bow, to the middle of the string, the hollower the tone will be; the nearer to the edge of the string, the brighter. Pluck a harp-string at the centre, and it will sound far less twangy than if plucked near its edge, when it will become irritatingly thin-toned and too brilliant.

On the clearness and proportion of the upper overtones depends the delicacy and sweetness of the tone. The state of the atmosphere would affect these. Play a violin on a warm, muggy day, and it will sound much more "dead" than on a bright and clear morning. The reason is that the heavy atmosphere is smothering out the highest overtones and thus altering the quality of the tone. A zither played in the rarefied atmosphere of the high Alps will sound very different from the same instrument played in New York.

A plucked string gives the most overtones, and therefore the brightest tone, and if plucked by some hard substance it is at its very brightest. The Mandolin is an example of this. We pluck the harp near the centre of the string, to reduce its overbrilliancy.

Before speaking of tones produced by tubes or pipes we may add a few general points of musical Acoustics. Tone (or sound) travels at about the rate of 1,100 feet a second—about a mile in five seconds. It travels quicker in warm, damp weather, slower in cold, dry weather, although it is clearer in the latter and duller in the former. All kinds of tone have the same speed, but the deep tones travel *further* than the high ones. The deepest tone that the human ear can perceive has sixteen vibrations a second. This is sub-contra C, an octave below the deepest C of the piano. The highest tone that the acute brain can perceive has about 38,000 vibrations per second. This would be about four octaves above the highest E-flat of the piano. But there are very many brains which fall far short of hearing such a high tone. The extreme limits of pitch perceptible to the human brain, therefore, are about eleven octaves and a minor third. Not nearly so much as this is employed in music, however. The average orchestral works have a compass of about six octaves, from the lowest E to the highest E of the piano.

The difference between tone vibration and color vibration is incalculable. The highest tone has about 38,000 vibrations per second, while the lowest color (red), has about 430,000,000,000,000 vibrations in the same time. There is much imagination in the connection which some musicians make between tone and color, so we may add that from the lowest visible color (red) to the highest one (violet) is less than an octave, the octave always meaning merely a doubling of vibrations.

Pythagoras first discovered the proportions of vibrations in musical intervals. It is unnecessary to present his table in a short article, such as the present one, but if intervals are in perfect tune they have the following proportions, the octave two to one, the perfect fifth three to two, the perfect fourth four to three, the major third five to four, the minor third six to five, etc. This means that if we play a perfect fifth, if it be in tune the upper tone will vibrate three times to every two of the lower; in a perfect fourth the upper will vibrate four times to every three of the lower, etc.

Now if we adopt this exact tuning in our diatonic scale system, we must measure our intervals from the keynote and have the pitch of the notes slightly changed according to that note. Thus if we played D as the second note of the scale of C, or the fifth of the scale of G, or the fourth of the scale of A, it would have to be tuned differently each time. Also, in the tuning of Nature (the name given to this system of Pythagoras), C-sharp would be a note nearer to C than the present pitch, and D-flat nearer to D. Such a tuning would require a different keyboard for each key. In the old times they got around the difficulty by slightly altering the true pitch of a couple of notes and by remaining in three or four keys. Such keys as that of four flats or sharps, and all beyond, were never used. Andreas Werckmeister began a reform in the seventeenth century (Willaert, in 1550 had suggested something of the kind), and Bach finally established it. In 1722 Bach wrote in all the 24 keys, major and minor, in the first part of his "Well-tempered Clavichord." But this involved discarding the minute deflections of pitch, up and down, which the scale of true intonation demanded, and ignoring the difference between a flat and a sharp (as A-sharp or B-flat) and dividing the scale into *twelve equal semitones*. This has been done, and this is our tuning of to-day. It is called the *"Tempered Scale,"* and it permits us to use a single keyboard, on piano or organ, and yet play in any tonality. Some of the intervals of this universal system of to-day are noticeably out of tune, however. The thirds and sixths are the farthest from true pitch, and often in playing these upon an organ a distinct throbbing (the *"beats"*) will be heard, which is occasioned by the fact that the tones are not in true natural proportion to each other. The

other intervals, however, are so slightly deflected that they occasion no inconvenience of any kind. But were the octaves on piano or organ as much out of tune as the sixths and thirds are, the result would be unbearable.

Pipes or tubes vibrate in the proportion already given for strings, *i.e.,* the vibrations vary inversely as the length. Half the length of a given pipe will sound an octave higher, two-thirds the length a fifth higher, etc. Here, however, we come to a more definite table of lengths, for the tone and pitch of a string would be modified by thickness, tension and density. An open pipe 32 feet long would sound subcontra C, the deepest audible tone, an octave below the deepest C on the piano keyboard. A pipe 16 feet long would give the deepest C of the piano, one eight feet long an octave higher, and so on.

The width of a pipe would affect its pitch but slightly, the wider pipe being a little the flatter, but wide pipes sound mellow or hollow, while narrow pipes sound bright and shrill. In studying the elements of the laws of pipes we approach one of the most striking of acoustical laws, *Synchronism.* This is the sympathy of any vibrating object for vibrations of its own number, or of twice, thrice, four times, five times, or any equal multiple of its own number. These latter give the overtones of the object, and it will respond to these as well as to the vibration-number of its fundamental. All tubes, whether organ-pipes, cornets, clarinets, or any others are played upon this principle, but the vibrations are started in different ways in each of them. Thus in a reed pipe of an organ the air is made to vibrate by the rapid swinging of the reed at the vibration-number of the fundamental tone of the pipe, or any of its overtones. In a flue pipe the air is made to vibrate by forcing it through a narrow crevice at the mouth of the tube, and the air within vibrates in sympathy. It has been conjectured that a reed of air is formed at the mouth of the pipe by this process. The air-column in the pipe vibrates in synchronism with the vibrations of the reed, though the latter are usually "governed" by the shape of the tube.

As regards the brasses and other tubes let us begin with the simplest tube imaginable, a post-horn, such as is used on a tally-ho coach, with a tube four feet long. This ought to sound small C (on the second space of the bass clef) but the tube is too narrow for its vibrations to form. Its first overtone would be middle C of the piano. It sounds this very faintly. But if the player now causes his lips to vibrate more rapidly, it will clearly sound the overtones G, C, E, and G, according to the number of vibrations that his lips are causing. The lips vibrate in synchronism with the air-column in the horn.

The cornet is played upon precisely this principle, but each of the keys makes a longer tube of the instrument, and the longer the tube the deeper its series of tones. Thus the plain tube, not using any of the keys, will sound a series of at least half-a-dozen tones. The middle key (there are only three) will open a bend, or crook, and add its length to that of the tube, which now gives half-a-dozen tones each a semitone lower than the first series. The first key (nearest the mouthpiece) makes the tube longer still and gives another series, a tone deeper; the third (or first and second together) makes the tube still longer; the third and second, the third and first, and all three keys, each produce a deeper tube with a deeper series of tone. Thus the cornetist has really seven tubes of different lengths in his hands when playing the single instrument. Valve trombones, horns, trumpets, etc., are all played upon this principle, but in the slide trombone the lengthening of the tube is visible to the eye. The reader who cares to study this system more minutely will find tables given in "Elson's Music Dictionary" and explanation of the wood-wind instruments in Arthur Elson's "Orchestral Instruments and Their Use."

Shape of the pipe has also its influence upon the quality of tone, altering the proportion of overtones. A cylindrical tube has a mellow tone, while a conical one has a brighter one. The tubes of the flute and clarinet are cylindrical, while that of the oboe is conical. Organ pipes present different diameters and shapes for this reason. The narrow tube of the trumpet gives a brighter tone than the wider one of the cornet.

The subject of *Synchronism* is one of the most interesting in the whole domain of acoustics. Every one has had some experience of it in the vibrating of some particular object in the room when one particular note of the piano is struck. In St. Louis, at the great World's Exposition, while the organ was being played in Festival Hall, suddenly, at a full-toned chord, the skylight burst asunder and fell in fragments upon the audience below. Many were the comments that followed, and almost every one thought that it must have been the result of some very harsh tones. It was, on the contrary, the result of very pure tones, whose vibration-number was the same as that of the skylight. Another popular error is the belief that there is a great rush of wind through the organ pipes when they are sounding. There is nothing of the kind. The vibrations that we have spoken of in this article are merely condensations and rarefactions of air, travelling outward in rapid alternation; and they can scarcely be perceived except by the ear. Place the hand opposite the bell of a cornet while the player is giving a loud tone and you will feel no rush of air at all. The vibrations are really the particle-pushes mentioned above—a series of condensations and rarefactions travelling through the air at the rate of about 1,100 feet a second.

Two great discoveries must come soon in the domain of Acoustics. One will be the application of the huge force that is latent in Synchronism. As a building, or bridge, or monument, may have a vibration number, if we sounded one of its overtones continuously we could overthrow such an edifice most easily. The miracle of the destruction of the walls of Jericho, narrated in the Scriptures, may therefore have its foundation in scientific fact.

The second discovery will be the more perfect analysis of tone. It is quite possible that we may yet analyze a tone as exactly as we now do a chemical substance. If this could be done we could make a written record of the proportion of overtones in Melba's voice and our descendants of 500 years hence could exactly reproduce that voice from the written analytical record.

It may be mentioned that our reproductive tonal machines, which have accomplished such wonderful things, are more nearly perfect with full-toned voices than with delicate ones—better with violoncello than with violin. This is because the high, faint overtones do not record themselves upon the wax. Nevertheless these records are marvellous enough as it is.

Discoveries will also be made in the domain of architectural acoustics. It is very possible that this is one of the lost arts. The ancients possessed some arts which have vanished with them; among these are the art of polishing the grooves of an intaglio; malleable glass; certain permanent dyes; and the mediæval art of burnishing gold-leaf upon parchment. But none of them is so important as *Architectural Acoustics*. Berlioz has well said that a hall is in itself a musical instrument, for certainly a tone is glorified or spoiled by the acoustical condition of the hall where it is heard. The ancients built with surety in this matter. They had some formula, that we do not possess, which caused all of their temples to be effective for sound.

Occasionally we find some enthusiastic modern architect who believes that we possess the essentials of acoustical building; but the long list of failures, many of the edifices being in colleges and universities, is a living proof of our ignorance in this matter. The laws of tone reflection are by no means fully understood. In Paris the hall of the old Conservatoire, irregular in shape, horrible in ventilation, was yet the best hall in France for music. When the Parisian scientists set about scheming for a still better and larger hall, they unitedly brought forth the Trocadero, which is acoustically poor.

Echoes have something to do with defective halls. If we could trace the location and track of such a reflected sound, a tiny wire strung across its path would cause it to vanish. One of the finest-looking churches in Boston was found, at the first service held within it, to bring forth a Babel of echoes at every sound. Numerous wires and every other effort of modern acoustical science proved in vain, and the church was sold at a disastrous loss. The purchasers raised the floor, built in a gallery, and changed the ceiling, and (although these changes were made at haphazard) the church has become usable. The architect who built this church afterward built another famous Boston church which is fairly good in its acoustics.

In the New England Conservatory of Music, in Boston, one hall (Jordan Hall) is very near to perfection, while a smaller one (Recital Hall) is acoustically imperfect, both being in the same building and planned by the same architect.

Sometimes there are "dead" places in a hall, where, for some mysterious reason, one cannot hear well, the sound being deflected from these seats. The former owner of the Boston Theatre, Eugene Tompkins, once told the present writer of a single bench in his auditorium in which hearing was difficult, while every other part of the large theatre was perfect. In the old Chickering Hall in Boston, the present writer has had definite experience of this deflection of sound, for his regular seat was in the heart of a "dead" section. On changing his seat there was a totally different effect given by the music.

The Tabernacle, in Salt Lake City, is a miracle of perfect acoustics. Such perfection is sometimes a matter of a very few inches in the shape of the structure, for copies of excellent halls have been built and have sometimes proved to be decidedly inferior to their originals.

We have here presented merely the elementary points of acoustical knowledge which every musician should know about. A more scientific and detailed account of many of the above points may be desired by some readers. For the benefit of these we append a list of works which may be consulted to advantage.

ACOUSTICAL WORKS SUGGESTED.

TYNDALL: On Sound. An excellent and very readable work, but it does not go deeply into the musical points, since Tyndall was not musical and distrusted himself in that field.

ZAHM: Sound and Music. A commendable treatise, fully illustrated and not too abstruse for the average reader. The musical side is very fully treated, but, in common with many scientists, Father Zahm attacks the Tempered Scale of our musical system.

POLE: The Philosophy of Music. A very thorough work which goes more deeply into the musical side of the matter than any other. It is cordially recommended to the earnest student.

BLASERNA: The Theory of Sound. This work also goes deeply into the musical side of the matter. It is not too scientific for the average reader.

ELSON, ARTHUR: Orchestral Instruments and their Use. Contains explanations of the laws of tone production in various orchestral instruments. Is not too difficult for the average reader.

TAYLOR: Sound and Music. Is interesting and not too technical.

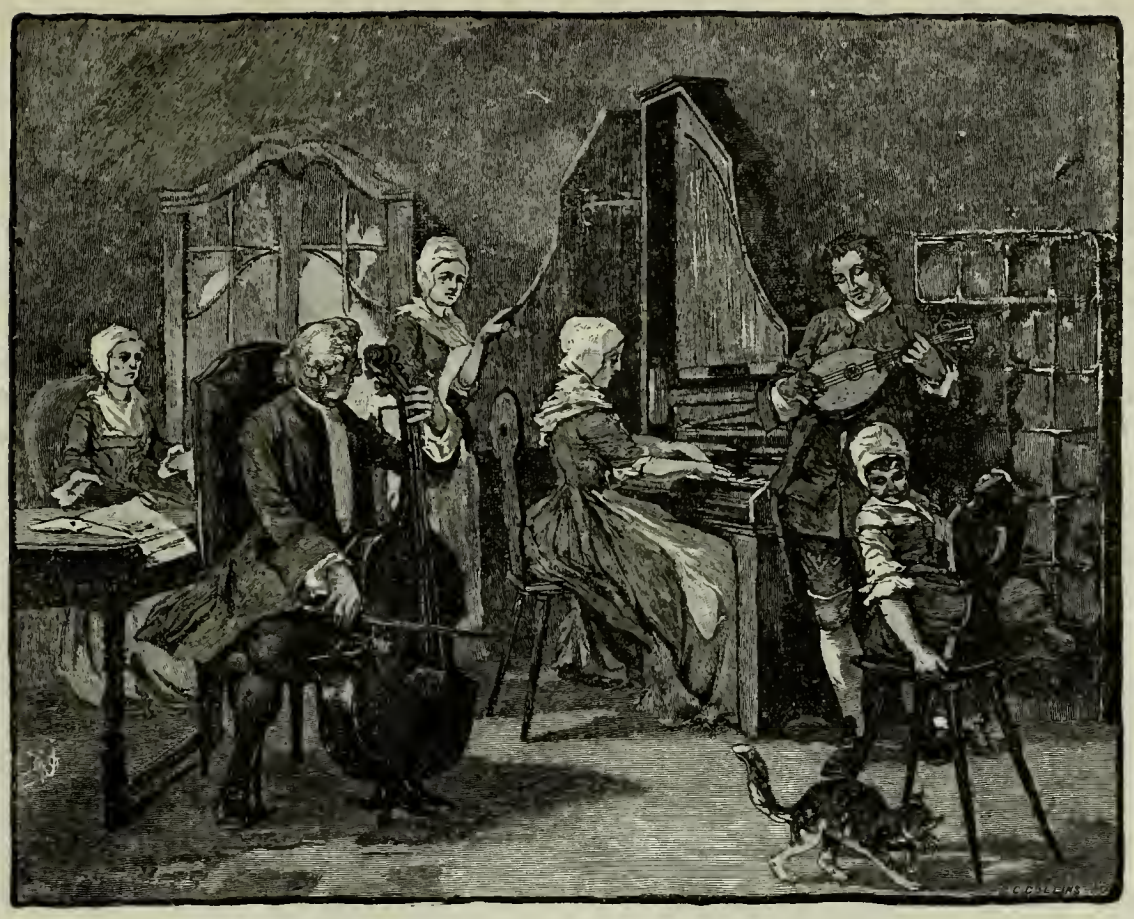
HELMHOLTZ: The Sensations of Tone. This is the epoch-making work to which reference has been made in this article. It was first published in 1862. It is very large and extended and is also decidedly technical. Only in one point does it fall short of the highest attainment—in the endeavor to find a scientific explanation for beauty of melody. As the book is far too large and technical for the general public, a smaller edition has been made under the title of "The Student's Helmholtz." This may be commended to regular acoustical students, but non-scientists had better begin their studies with some of the other works above mentioned.

As simple introductions to the above works we can mention:

ELSON, L. C.: The Theory of Music. The first four Chapters.

HAMILTON: Sound and its Relation to Music. A very good primer of most of the information necessary to the musician.

THE ORCHESTRA



THE DEVELOPMENT OF THE ORCHESTRA

A HISTORICAL SKETCH

By Richard Hofmann

THE early history of music is, for the most part, still in shadow. It was long after the beginning of the Christian era that certain information about the musical instruments used by people of culture, their material, or anything positive respecting their sound, tone-compass, and power of expression, was transmitted to posterity. Information about very old instrumental music, and the art-music for all sorts of dramatic representations customary in the middle of the fourteenth century and earlier, is not wanting, but no pieces of instrumental music dating much before the fifteenth century are extant. Many of the string and wind instruments known to have been in use from the earliest childhood of mankind have descended to us only in name.[1]

[1] See Seb. Virdung, "Musica getütscht" (1511); and Agricola, "Musica Instrumentalis" (1529).

Many instruments, such as the flute à bec, cornet, shawm, dulcimer, krumhorn, lute, harp, and bombardon, existed in two, three, four, or five different sizes, answering in compass to soprano, alto, tenor, and bass.

The majority of these musical instruments were used by strolling players; a few only had a place in art-music, then in the first stage of development. The lute of this period was a domestic instrument; while the organ, zinke, and sackbut (the trumpet and kettledrum also) were used to support the chorus or to strengthen the *cantus firmus*. Subsequently the different species of musical instruments were grouped as clavecin, clavichord, and virginal; lute, theorbo, chitarrone, viol, and gamba; fife, flute, shawm, bombardon, cornet, krumhorn, trombone, and trumpet; kettledrum and drum.

Since independent forms of instrumental

music were altogether wanting during the fifteenth and sixteenth centuries, such bits as were appropriate for wind instruments were selected by the players from the vocal parts at hand. Accordingly, we find upon churchly and secular music the note: "Pleasant to sing, and also serviceable for all manner of instruments."[1] Although the technic of instruments was making progress, instrumental music was only the echo of song.

By the end of the fifteenth and the beginning of the sixteenth centuries, however, a better choice and use of instruments came into practice in the sonata, which then made its appearance; but it must be remembered that the instruments then existing could be used but at haphazard, and that their compass corresponded to that of a single human voice only.

Giovanni Gabrieli (1557–1612) was one of the first to essay the union of song with instrumental music. He not only separated the instrumental from the song parts, but also set beautiful pieces of music for instruments only. His treatment of the instruments used in the latter was similar to that of the voices in singing; but the parts were allowed much more independence of motion. The lute and theorbo were then used to play the figured bass in the orchestra.

The seventeenth century witnessed a marked advance in instrumental music. Orchestration was elevated and built out not only in the sonata and in the suite which grew out of it, but also in the opera and cognate forms which now appeared. In those days the trumpet had the value of a perfected instrument, and its music, with kettledrums, played no insignificant rôle during this century. In the same epoch the fife and drum and similar instruments accompanied the dance.[2]

The combination of different instruments —for example, that of flutes, violins, fagotti, and gambas—was not customary during the earlier half of the century. The members of each family were played ensemble like a chorus in three, four, or even five parts, made up of flutes, zinken (also known as cornett), fiddles (i. e., viols), or trombones. Then and later the string chorus consisted of discant, alto, tenor, and bass viols. Prætorius preferred to add a large bass viol da gamba to the other gambas—the forerunner of our contrabass.

Monteverde (1568–1643) systematized and broadened the orchestra, introducing numerous innovations, such as the tremolo and pizzicato. He wrote out the notes for each instrument, and by appropriate treatment endeavored to bring out their characteristic effects. The predominance of the wind instruments gradually disappears after Monteverde's time, while the string family, and even the lute and cembalo, come to the fore, and grow into general use.[3]

The lists of the instruments with which Monteverde and his contemporaries worked are, for the most part, to be found only upon the title-pages of the scores which they have handed down. The indications for the instruments are hardly to be detected in the few meager notes. Giovanni Gabrieli occasionally indicates the instruments to be employed. He uses the violin in its present shape and present part in instrumental music. The cornet then possessed a more vigorous quality for leadership than did the viola or the violin; the latter could at that time be used in the first position only. The art of assigning the instruments their parts and their proper treatment was still in its humble beginning. The accompaniment of the solo voices was usually filled out in the simplest way by the cembalo, lute, or theorbo. There is a toccata for four trumpets noted in Monteverde's opera (the trumpet is also called the clarino). Each trumpet part is here designated, according to custom, with a particular name — for instance, clarino primo, clarino secundo, prinzipale (as third voice), and toccata (as fourth voice).[4]

[1] "Sammlung von Liedern," H. Fink. Nürnberg, 1556.

[2] See Altenburg, "Heroisch Musikalischen, Trompeter und Pankenkunst, Halle." 1795. For the musical instruments in use at the commencement of the seventeenth century, see Prætorius's "Syntagmatis Musici."

[3] During the seventeenth and to the end of the eighteenth century the cembalo appears, in almost all the instrumental compositions, to accompany the recitatives, and especially to fill out the harmony according to the prescribed *continuo* (figured bass). The organ served the same purpose in church music.

[4] The custom of indicating the trumpet as "clarino"

As early as the commencement of the seventeenth century little tone-pictures made their appearance, both in the opera and as separate short musical compositions. Farini (Dresden Royal Library) shows naturalistic imitations in his four-voiced instrumental dance-pieces. The echo was also employed as a tone-effect.

Francesco Cavalli (*circa* 1600–1670) continued the work of broadening and improving the orchestra. Operatic and other musical forms were transplanted into France and Germany, and there received a wider development, particularly in instrumentation.

Composition became freer in the second half of the seventeenth century; and execution, and the development of accompaniment and of the introduction and the interlude, made great strides. The grouping of the instruments was more many-sided, and it became customary for them to take a much more active part. H. Schütz (1585–1672) employed from one to four string-instruments, one or two flutes (*schnäbel*), from one to four trombones, and as many lutes. Cesti (1620–1669) wrote for violins, alto and tenor, bass viols, and the cembalo and the organ, as well as for two cornets, trombones, fagotto, and regal. Legrenzi (1625–1690) distinguished himself by his treatment and development of the instrumental accompaniment and the recitative. The first independent string orchestra existed in France under Louis XIII and Louis XIV, and was known as "Les Vingt-Quatre Violons." It employed three kinds of viols, named haute-contre, taille, and quinte, respectively. Lulli (1633–1687) laid the foundation of the string orchestra in his compositions.

The wind-instruments—flutes, oboes, and fagotti—appeared but little, and horns and trumpets were seldom used.

The art of violin-playing was advanced by Corelli [1] (1653–1713) and Torelli (1658–1695). The former is noteworthy as the founder of a school of violin-playing. The earlier tone-compass of the violin in both orchestral and solo playing was enlarged by both these masters.

Henry Purcell (1658–1695) formed his orchestra out of a variety of string-instruments, two flutes, two oboes, two trumpets and kettledrums. Rameau (1683–1764), using the same instruments as Lulli, was in advance of him in orchestration, making the flutes, oboes, and fagotti strengthen the strings. Alessandro Scarlatti (1683–1775) employed two violins, viola, bass, flutes, two oboes, fagotto, and two horns, besides trumpets and kettledrums. Adolf Hasse (1699–1786) gave the strings the preference; the flutes, oboes, and fagotti have but little part in his compositions, and horns and trumpets are seldom seen.

In the existing scores of the masters above named, in which the instruments to be used are seldom enumerated, the voices of the instruments are written out in the symphonies and the ritornellas only.

Solo and chorus music, and even orchestral parts, were almost always written with figured bass (*continuo*), which at that time was carried either by the cembalo or by the organ.

During the sixteenth and seventeenth centuries the grouping of the instruments underwent many changes, and their application was extremely varied. All the discoveries of the earlier masters were surpassed by Bach and Handel, whose correct and artistic use of the several instruments inaugurated a higher development of orchestration, which in their hands became richer and firmer. Sebastian Bach (1685–1750) used two violins, viola, and viola da gamba,[2] the flute à bec and flauto traverso (German flute), oboe, oboe d'amore, taille, fagotto, corno da caccia, horn, trumpet, trombones (usually triple—alto, tenor, and bass), and either organ or cembalo. He seldom honored the violino piccolo and the violoncello piccolo by a share of the work. His wood and brass wind-instruments usually appear in twos; the trumpets and trombones were often used in greater numbers; the violas were doubled, and the oboes tripled. The grouping of Handel (1685–1759) differed from that of Bach in leaving unused several instruments—for example, the oboe d'amore

lasted until Beethoven's time. A group of two clarini and prinzipale, with kettledrum as bass, occurs in Bach's cantatas.

[1] See his sonatas, suites, and concertos.

[2] The violoncello was derived from the five- or six-stringed viola da gamba. It came into use in its present form and tuning, side by side with the viola da gamba, at the beginning of the eighteenth century.

and the taille. Both masters scored for the lute and the theorbo; but these were soon after displaced by the cembalo and disappeared from the orchestra. The organ in church music and the cembalo in secular music acquired great importance. They performed the *continuo* (figured bass), accompanied the recitative, filled out the harmony, and strengthened the orchestra.

In the compositions of Bach and Handel, string- and wind-instruments appear in solos as well as in different combinations. The horns in different keys and the fagotto play a more subordinate rôle. The horns now most frequently fill in and help the trumpets, and the fagotto in many cases strengthens the bass. Bach used the trumpets both for chorus and solo, but he gave more attention to the trombone. Handel preferred the trumpet[1] to the latter. To this day the solo parts in the works of Bach and Handel are a touchstone to the ability of a trumpeter.

ST. CECILIA.

Painted by Domenichino.

The kettledrums, used in pairs, offer nothing remarkable in the works of either master. The tuning is in the tonic and fifth of the key in use, or their inversion; and,

[1] The tromba tirarsi, which Bach employed in both solo and chorus work in his cantatas, has become a slide-trumpet (*discant-posaune*) similar to the English slide-trumpet.

as was the case with the composers earlier named, they find their place in the *forte* passages.

Bach and Handel use, in addition to the instruments already mentioned, the bells (*campanella*); and Handel scored for the harp. Bach's treatment of the instruments is rather similar to that of Handel, and their tone-color is marked in broad lines. Handel obtained great success by his effects of color and by working with masses of tone, while Bach achieved a mighty effect by his deep earnestness, strength, and fullness of expression.

Both masters offer a greater variety of instruments than the composers preceding them, and achieve a correspondingly greater success. Pergolesi (1710–1736) broke away from his predecessors in his instrumentation. He is probably the first who wrote a mass for a double orchestra. The same effective instrumentation and lively dynamic shading are observable in the works of Jomelli (1714–1774), who was the first to introduce the *crescendo* and *decrescendo*. Delivery with nuances was introduced by one of his pupils into the Mannheim orchestra, where Mozart heard it and patterned by it. Jomelli scored his violins with more richness and variety than did his predecessors. The wood and brass wind come in play oftener and with more effect, and cymbals and triangles are introduced.

Piccinni (1728–1800) availed himself of two violins, viola, bass, flutes, oboe, fagotto, horns (basso in B, C, D, E flat; alto in E, F, G, A, and B[1]), trumpets, and kettledrums. In his scores the wood wind has attained a greater independence, but it also frequently strengthens the other instruments.

Gluck (1714–1787) made no demand upon a large orchestra; but he knew how to use his instruments well, selecting and grouping them with reference to their characteristic qualities. He tried to give vigor to the instrumental portions of his work, and to obtain effective picturesque instrumentation by artistic use of the tone-colors of his instruments.

The cembalo, which had carried the figured bass, fell more and more into disuse in Gluck's instrumental music.[2]

Gluck employed harps, trombones, cymbals, triangles, the flageolet, and the big drum in several of his works. He used the trombone in four voices: descant, alto, tenor, and bass. The descant trombone was also replaced by the cornet. He forced the flute, oboe, and trombone into more capability of expression than ever before. During the eighteenth and the beginning of the nineteenth century the violins were more frequently set in several voices, both in sacred and profane music, for the purpose of maintaining a quiet, earnest, and stately tone-color.

Grétry (1741–1813) scored for two violins, viola, bass, one or two flutes (piccolo also), two oboes, two clarinets, two fagotti, two horns, two trumpets, kettledrums, the great and the small drum, and the triangle. Gluck used the same setting. Grétry was certainly the first to score for two clarinets, but he made less frequent and less advantageous use of them than did the masters succeeding him. Oboes, and clarinets in C, as well as horns and trumpets, may be found in the scores of this period, grouped together and indicated upon the same two-stave system. The clarinets play the same notes as the oboes, and the trumpets the same as the horns. Very often the second violins play in unison with the first, while the viola moves in octaves with the bass. The wood wind gains in freedom and self-assurance. The horns, trumpets, and kettledrums are more especially reserved for the *forte* passages.

The supremacy obtained by instrumental music after Bach and Handel was the direct result of Haydn's instrumental compositions. Haydn (1732–1809), who created the symphonic form in its broader development, was the founder of modern chamber music and of instrumental music as an independent art. His orchestration usually included second violins, viola, violoncello,[3] bassi, flutes and piccolos, two oboes, two fagotti, horns, and

[1] These tunings brought the horn into more easy and therefore frequent use.

[2] The cembalo was displaced by the hammer-clavier, but the latter was hardly used except in opera recitative.

[3] The violoncello had now displaced the viola da gamba. The designation "bassi" usually includes the violoncello and contrabass.

kettledrums tuned in tonic and dominant. His smaller symphonies usually called for from four to seven wind-instruments, besides the customary strings, but seldom included the kettledrums.

Haydn relegates the trumpets and trombones farther to the background. His larger symphonies and other works call for from eight to twelve wind-instruments, among which are clarinets, trumpets, and kettledrums, besides the body of strings. He unites clarinets and trombones in his later works only. Instruments of percussion, such as the great drum and the triangle, occur in his military music. In the "Creation" he scored for three flutes, three trumpets, and a contrafagotto. Neither the cembalo, the clavier, nor the organ occurs as frequently in Haydn's scores, secular or sacred, as in those of his predecessors. The principal rôle in Haydn's compositions is played by the stringed instruments, which in his hands attain more unity, freer treatment, and better combination. The wood wind, with the occasional exception of the flutes, usually takes a secondary part, an arrangement which had already become customary. The wind-instruments enter independently in connection with the strings, or united with them in varying numbers, and their use shows increasing freedom. The brass wind and the kettledrum receive fewer prominent parts than heretofore, but are depended upon for the rhythmic accent and the *forte* passages.

Haydn was probably the first composer who, in his orchestration, did not invariably carry his parts through uninterruptedly, but also employed instruments to fill out here and there, and in special groups. His instrumentation remains clear and transparent. Later masters have emulated it in many particulars, but it has been surpassed by none.

Mozart's (1756–1791) orchestra was, with few exceptions, composed on Haydn's earlier lines. Two basset-horns or two clarinets are called for by some of his scores. The distribution of the instruments is practically the same in operas and symphonies. In the divertimenti, cassations, and serenades the number of the string- and wind-instruments employed varies, and the interest is excited by the very remarkable grouping of instruments thus obtained. He scores for four horns in several pieces; for trumpets in five voices, and kettledrums in four, combined with one contrafagotto. In the symphonies the strings, singly or in the most varied combinations, obtain a better quality and heightened expression by discriminating and tasteful selection. The horns already find a worthy application, and are advantageously combined with the strings and wood wind.

Mozart's skill in the introduction of the clarinet and also the mandolin, and in giving them an intensive effect in the orchestra, remains unexcelled. He also gave the trombone its correct place, using it seldom, but then massively. The development of the instruments in freedom and expression, and their increase of compass and of general usefulness, continued under Haydn and Mozart. With very unpretentious means, their compositions obtain great effects both in significance of contents and in richness of construction.

The combination and treatment of the orchestral body in Beethoven's (1770–1827) earlier works are precisely identical with Mozart's usage in his last compositions. But Beethoven far surpassed his predecessor in the character of his musical ideas, and soon passed the boundaries of the earlier symphonic movements and instrumentation. The strings form the foundation, and appear in such multiplicity as was dreamed of by no earlier master. Beethoven worked his wind-instruments not only together, but also in one, two, three, and more voices, and even introduced them in solo passages. Thus he obtained new combinations and extraordinary effects. He endowed each several string and wind instrument with equal importance. Until he wrote the Ninth Symphony he varied but little from the place given each instrument in Mozart's orchestration. He occasionally added the small flute, a third horn, an alto and a tenor trombone, and a tenor fagotto. In the Ninth Symphony, however, he for the first time enlarged his orchestra by the addition of four horns, three trombones, a great drum, cymbals, and triangle. He also raised the importance of the instruments of percussion, particularly the kettledrum, for

which he invented tunings hitherto unknown.

In the symphony, "Die Schlacht bei Vittoria," the music of the Janizaries (military music) for wood and brass wind is introduced, together with the serpent, the great and the small drum, and still other sound-making constituents. Beethoven uses the harp but once in his compositions. His signs for expression and delivery are much more precise than those of his predecessors. His instrumentation is brilliant with beauty and richness of color; his power of expression, especially through the medium of the orchestra, surpassed everything hitherto known. Beethoven endeavored to make the orchestra a vivid expression of his thoughts. He defined the boundaries of instrumental music, and showed in his works what share it takes in artistic delineation. To Beethoven instrumental music owes its predominance over song. He created the ideal of purely instrumental music, in which sentiment, feeling, passion, and their opposites reach their fullest power of expression.

The romantic epoch of music now following drew into the domain of instrumentation two eminent masters whose names are synonymous with the truthful delineation of nature by music, through the medium of the orchestra. Carl Maria von Weber (1786–1826) was the first to transplant the fantastic into the territory of orchestral music. His instrumental music is full of poetry and dramatic power. Unity of coloring and new mixtures of clang-tints enriched an instrumentation which opened to the orchestra the path to its present dramatic development. How wonderfully and lovingly has he considered the wind-instruments! How picturesque and artistic are his instrumental combinations! Weber does not make the strings his only foundation: he builds upon the wind-chorus also; not seldom the latter receives the principal weight, and the result is his complete artistic justification. Weber was very careful in his use of instrumental color. He relied upon his wind-choir rather than upon the strings for the expression of passion, fear, pleasure, and joy.

Weber's orchestral palette consisted of two violins, viola, violoncello, bass, two flutes, two oboes, two clarinets, two fagotti, four horns, two to four trumpets, one to three trombones, and kettledrums; added to these, in a few works, were the great and the small drum, tambourine, triangle, and even the guitar.

Weber, Schubert, and Mendelssohn were the first to score for violins divisi, and Weber was the first orchestral composer to use the dämpfer[1] (sordine) for the horns.

Mendelssohn (1809–1847) extended the domain of instrumental music in certain directions. His instrumental works display preeminently modern characteristic tone-painting. He drew upon but few more instruments than did Weber (the ophicleide and harp). Till the year 1840 the harp had been used by French and Italian composers much more than by German. Mendelssohn's mastery of means, technic, and orchestral color enables him to fill his works not only with beautiful pictures of nature, but with dramatic character, warm feeling, and tender grace and emotion. In expressing the outpouring of rage, the entire strength of his orchestra is put forth. One peculiarity of Mendelssohn is his habit of grouping his wind in opposition to his strings. His treatment of the wood wind is particularly effective. Some of his works display not only the national characteristics of their subject, but even those of the landscape portrayed. Both Weber and Mendelssohn introduced new variations for the player, and, according to the standard of the time, made rather high technical demands upon him.

Instrumental music developed more and more during the first half of the nineteenth century; its forms became more varied, and the orchestra everywhere increased, both in the number of players and the variety of instruments. The improved mechanism of the wood wind and the introduction of valves in the brass wind facilitated a lighter treatment and a greater variety of usage. Still, till the year 1840 and later the horns and trumpets were scored in their natural scales in concert and theater music, although valve-instruments had already found entrance into the military bands.

[1] According to Mattheson (1681–1764), the sordine for the horn became known about 1748.

Spontini (1774–1851) and others not only increased the fullness of instrumentation, but gave it a new direction; while other tone-colorings and effects resulted from the influence of the new generation which followed them.

Meyerbeer (1791–1864) demanded for his works a large orchestra in which the following instruments found place: two to three flutes, two oboes, English horn, two clarinets, bass clarinet, two fagotti, contrafagotto, four horns, three to four trumpets, three trombones, ophicleide, two, three, and four kettledrums, large and small drums, cymbals, triangles, bells, and string orchestra. Meyerbeer was an innovator in the art of instrumentation. His exact knowledge and familiarity with every species of instrument helped him to devise novel effects and means of charm. He was one of the first to introduce the bass clarinet and the English horn to delineate characteristic scenes, and one of the first to make effective use of the pedal harp.[1] His studies in instrumental effects often conduced to striking refinements of technic.

In the creation of program music, tone-painting advances to prime importance. By playing upon tonal feeling and the sensations evoked by the mingling of different shades of timbre, it presents affecting and lifelike pictures with the greatest possible distinctness of expression.

Berlioz (1801–1869) led the way by augmenting the orchestra to unprecedented dimensions, and by enticing from its familiar instruments qualities of tone hitherto overlooked and unsuspected. The ease with which he seized the secrets of orchestration, combining and using the instruments to the full extent of their powers, was astonishing. He gave each instrument the task appropriate to its character in the readiest and most fruitful way. His orchestra consisted of two to four flutes, two to four oboes, English horn, two clarinets, bass clarinet, two fagotti, contrafagotto, four to six horns, two cornets, two to four trumpets, three trombones, one to two ophicleides, two to sixteen kettledrums,[2] great and small drum, cymbals, triangle, tam-tam, string orchestra, and two or more harps. His compositions demanded from fifteen to twenty-six first and second violins, eighteen violas, from six to eighteen violoncellos, and from nine to sixteen basses. The E-flat clarinet and the sax-horns were introduced by Berlioz. He scored for two tenor trombones and one bass, and introduced the harp effectively in embellishments, and also as an obbligato instrument. Berlioz's efforts to obtain new means of expression from the instruments are often carefully studied out, striking, and refined. The surprise of the effect, the instantaneous result, is and remains the first object. Berlioz's new means of expression have greatly advanced the development of music, but his successors have in many respects handled such forms more advantageously.

With the second half of the nineteenth century the demand made by the composer upon the musical ability of the orchestra player became greatly increased. The young composers of to-day usually require a large orchestral machinery; consciously or unconsciously, they make their work very much too full, and assign tasks to the players which are not only unpractical, but impracticable. The valve-instruments in common use are able to play a more important part in the rich complex of sound; the effect of the orchestra is therefore more metallic; but too liberal use of brass often makes this quality disproportionately strong. The alto and tenor trombones are now disappearing, and are replaced by two tenor-bass trombones, in company with the bass trombone and the tuba, which came into use earlier.

The discoveries of Berlioz lie at the foundation of program music, but symphonic poetry, with new foundations and new aims, was developed to a great height by Liszt (1811–1886). Liszt wrote for a large orchestra, like that of Berlioz, though without indicating the number, however large, of the

[1] The double-pedal harp was invented about 1820, and raised by the modern technic of Parish Alvars to a concert instrument.

[2] Reicha (1770–1836) used eight kettledrums tuned chromatically and diatonically from F to E flat. Berlioz scored his "Requiem" for sixteen kettledrums tuned chromatically from F to F, of which the notes G, B, and E flat are doubled. He noted different kinds of kettledrum beats to obtain special tonal effects.

strings. He made no use of cornet or ophicleide, replacing the latter by the tuba.[1] His instrumentation is spirited, new, and eharaeteristie. It offers the greatest splendor, but not seldom contents itself with modest eoloring and soft mingling of clang-tints. All his pictures and moods are interesting, and delineated with the most fascinating combinations of instruments and tone-coloring. Liszt noticed new instruments and used them in appropriate places. His orchestral contrasts are often sudden and abrupt. His brass wind and the instruments of pereussion are often too heavy. Liszt has extraordinarily invigorated instrumental music by his new means of splendor, and by the power of his individuality.

Richard Wagner (1813–1883) gave this branch of music a tremendous impulse. The orchestra, treated symphonically throughout his music-dramas, was most congenial to his genius. He combined in his creations the following instruments: three flutes (ineluding the piccolo), two to three oboes, alto oboe (English horn), three clarinets, bass clarinet, three fagotti (including the contrafagotto), four to eight horns, two tenor and two bass tubas, three trumpets, bass trumpet, three tenor-bass trombones, contrabass trombone, tuba, one to two pairs of kettledrums, great and small drum, snare-drum, bells, eymbals, triangle, tam-tam, six harps, first and second violins always sixteen strong, violas twelve strong, twelve violoncellos, and eight contrabassi; in addition, the wood trumpet (substitute for the Alpine horn) and the muted trumpet, whieh was known as early as the beginning of the seventeenth century. Wagner and others also used harmonics (flageolet tones) which were originally written for string-instruments, in solo, only.

Wagner eomprehended the individualities of his instruments and could unite them singly, as well as in groups and ensemble, in the most effeetive, fascinating tone-coloring. By his setting of the wood wind in three parts and the brass wind in four, and his nice ehoiee of his instruments,—as, for instance, the bass trumpet, tubas, tenor and bass, ete.,—he achieved numberless combinations and tone effeets altogether novel, but he has been merely a pioneer in this direction.

The new tone-poetry of Richard Strauss offers various peculiarities in the arrangement and treatment of orchestral instruments. It demands not only a very large orchestra, but also aecomplished artists of ready technic. His instrumentation and tone-painting show relationship to Berlioz, though his ehoice and combinations of instruments in orchestration, as well as his eharaeteristic tone-color, are different. He employs instruments collectively, from their deepest to their highest registers, and has dared unheard-of innovations—for example, his use of meehanical deviees, such as that of sordini with an ensemble of horns, trumpets, trombones, and tenor and bass tubas, which no one else had employed, to obtain his musical sketeh, his tone-speeeh, brillianey, and penetration of tone. He has attained striking effects by his treatment of the wood and brass instruments, but his tone-painting often seems too intense.

Strauss has been more independent than his predecessors in his choice of material and means, and ineludes the xylophone, whieh was known in the first half of the sixteenth eentury under the names of xylo-organum, wood harmonica, and straw fiddle.

Almost all the greater compositions of today are influenced by the instrumentation of the second half of the nineteenth century; almost all of the new Italians and new Russians have aeeepted the modern trend of musie, but many Frenehmen turn rather toward filigree-work.

Whatever attention signs of dynamics may have missed among the old school of composers is all too liberally bestowed by our contemporary masters. Nuances are indicated for wind-instruments, and not infrequently even for the strings, which are absolutely impossible.

[1] The bass tuba displaced the ophicleide in the orchestra.

MODERN INSTRUMENTS

INTRODUCTION

THE orchestra as now constituted is practically that of Beethoven. As ordinarily distributed it is composed of a piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 kettle-drums, first and second violins, violas, cellos, and basses. The woodwind instruments are now frequently used in triplets instead of pairs, and the whole wind choir is extended at will by the use of the English horn, the bass clarinet, the tuba, the saxophone, or other less common instruments. The harp is also employed at times.

Orchestration, the art of writing for orchestra, has developed rapidly in recent years, yet the fundamental principles are those which guided Mozart and Beethoven. The modern efforts have been in the direction of increased sonority and richness of color. These ends are obtained by writing for a larger number of instruments and by dividing the old ones into a greater number of parts. The orchestra naturally separates itself into three groups of melodic instruments and one of merely rhythmic ones. The first three groups are the woodwind, the brass, and the strings, and the other is the "battery," as the group of percussive instruments is called. In this last group only the kettle-drums have musical pitch, except when bells are employed.

The woodwind is divided into flutes, which have no reed mouthpieces; oboes and bassoons, which have mouthpieces with two vibrating reeds; and clarinets, which have mouthpieces with one reed. Flutes used in triplets are capable of independent harmony, but all of a high pitch. Bassoons are the basses of the oboe family, and hence with two oboes and two bassoons composers can write in full four-part harmony for this class of reed instruments, and let them play by themselves when their peculiar thin, reedy quality is desired. The English horn, the alto of the oboe, can be used as another part. Clarinets have a compass extending through the alto and soprano ranges of the human voice, while the bass clarinet covers the tenor and the bass. Here again the composer can get a full harmony in one family of wood. Thus the wood alone offers three distinct orchestral tints. But the instruments of the different families combine to make new tints. Flutes go well with clarinets or oboes, and clarinets combine admirably with bassoons. Furthermore, the whole wood-band can be used at once with fine effect. The older composers had conventional ways of writing for these instruments, almost always allotting the same parts of the harmony to the same instruments. The moderns have learned to vary this practice with excellent results. All the woodwind instruments can be used profitably as solo voices.

The brass offers three groups, horns, trumpets, and trombones, each of which is capable of independent harmony, while each may be combined with the other, or with any part of another, to make variety of effects. All are useful for solo effects, the horn being especially good for this purpose. The brass can also be used in many combinations with the woodwind. Horns clarinets, and bassoons, for example, are frequently combined. The foundation of the orchestra, however, is the string quartet, as it is called, though it is really a quintet. Violins supply the soprano and alto parts of the harmony, violas part of the alto and all of the tenor; cellos run from bass up to low soprano, and basses give the deepest notes. The older composers made but poor use of the viola and the cello, but the moderns take every advantage of their compass and their individuality of timbre. Furthermore, the moderns subdivide the strings very often, writing at times for first and second violins in as many as six parts, for violas in two parts, and cellos in the same way. In this way the harmony becomes many-voiced and extremely rich.

Courtesy of "Musical America"

GENERAL VIEW OF A MODERN ORCHESTRA

(The Theodore Thomas Orchestra of Chicago)

From a Photograph

FIRST SECTION

WIND INSTRUMENTS

I. CLASSIFICATION

THE instruments of the orchestra may be divided into three sections:

STRINGS WIND PERCUSSION

It has been thought best to begin by describing wind instruments, for the reason that they are less generally understood than are those comprised within the term "strings."

WOOD-WIND

(*a*) *Without Reeds:* The Flute, the Piccolo.
(*b*) *With Double Reeds:*
The Oboe, Cor Anglais, Bassoon, Double Bassoon, or Contrabassoon, also the Heckelphone, or Barytone Oboe.
(*c*) *With Single Reeds:*
Clarinet, Basset Horn (Tenor Clarinet), Bass Clarinet, Pedal Clarinet, Saxophone (classed with the clarinet, although made of metal, on account of the single-reed mouthpiece).

BRASS-WIND

(*a*) *With funnel-shaped mouthpiece:*
French Horn, Wagner Tubas.
(*b*) *With cup-shaped mouthpiece:*
Trombone, Trumpet, Tubas, Saxhorns, Ophicleide, Doublophone, Cornet.

Wind instruments were used before and during Bach and Handel's time almost exclusively to double the value of the strings in unison; their independent use in orchestras dates from the beginning of the eighteenth century. The position of wind instruments has gained, and is still gaining enormously in importance; there have been more deviations from the old accepted paths of instrumentation with regard to wind instruments than to any other. Berlioz and Wagner treated them in a specially novel and revolutionary way, calling forth much adverse criticism and hostility. This large class of instruments is divided and subdivided many times, and it may help amateurs in recognizing and remembering their characteristics to mention a few of their chief differences.

The Wood-Wind, besides being classed as above, according to their mouthpieces, may be further divided thus:

(*a*) Instruments with conical bore, such as the oboe family and the saxophone (in brass-wind, the French horn, the tubas, ophicleide).

(*b*) Instruments with cylindrical bore, such as the clarinet family, the flute (in brass-wind, the trombone, trumpet, cornet).

The Brass-Wind, besides being classed as above according to their mouthpieces, may be further divided thus:

(*a*) Tubes of fixed length, ex.: natural trumpet, natural French horn.

(*b*) Tubes whose length is varied by means of a slide, ex.: slide-trumpet, slide-trombone.

(*c*) Tubes whose length is varied by means of lateral holes, ex.: keyed bugle, ophicleide.

(*d*) Tubes whose length is varied by means of valves, ex.: cornet, tubas, French horns.

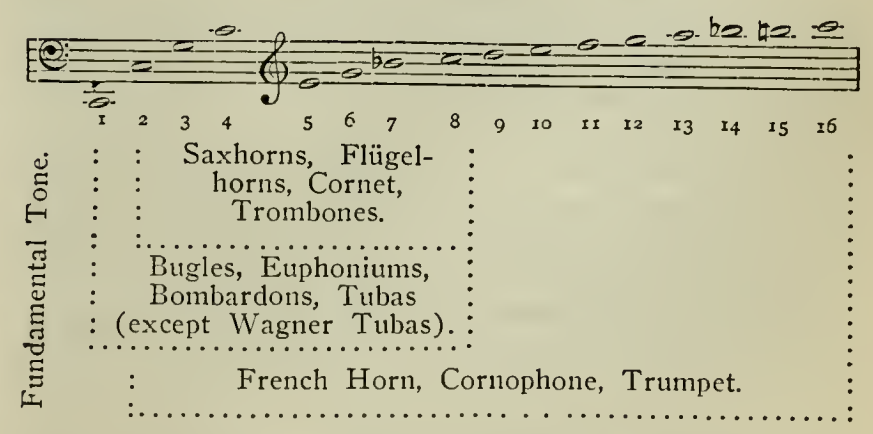
The Brass-Wind may again be subdivided in the following manner according to the harmonics given out by the tubes:

(*aa*) Those which give out all the harmonics up to the 16th, such as the French horn and the trumpet.

(*bb*) Those which give out harmonics from the 2d to the 8th without the fundamental tone, such as the cornet.

(*cc*) Those which give out the fundamental tone and the harmonics up to the 8th, such as the euphonium, trombone, and tubas.

HARMONIC SERIES


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
Fundamental Tone.
Saxhorns, Flügelhorns, Cornet, Trombones.
Bugles, Euphoniums, Bombardons, Tubas (except Wagner Tubas).
French Horn, Cornophone, Trumpet.

NOTE.—In the "History of Music" in this series, together with the historical accounts in the following pages, primitive and ancient instruments are sufficiently described.

II. WOOD-WIND

THE FLUTE IN C (ALSO CALLED IN D)

(Transverse Flute)

French, Flûte (traversière).
German, Flöte (Querflöte).
Italian, Flauto (traverso).

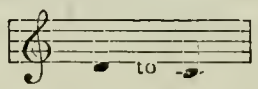
THE flute belongs to the class of wood-wind instruments without reeds.

Construction.—The flute consists of a tube open at the lower end and nominally closed at the upper, beyond the embouchure or mouth-hole, by means of a conical cork stop. In flutes made after Boehm's system the tube has now, instead of the old conical bore, a cylindrical one, terminating in a head with a parabolic curve. This tube consists of three joints:

1. The head, plugged at the upper end and containing, at about the third of its length, the orifice called embouchure, across which the performer directs the breath obliquely with the lips without closing it.

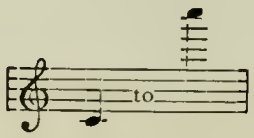
2. The body, containing the holes and keys necessary to produce the scale which gave the flute its old designation of D flute. The head and body together should theoretically give the fundamental note D, the six finger-holes being closed, and this is actually the case in the piccolo which is built without the foot; but mechanical exigencies connected with the addition of this joint render it impossible to preserve the original length of the body, so that the D is now produced through the second open key in the foot instead of being given out by the end of the tube formed by body and head together.

3. The foot, containing the additional keys necessary for extending the compass from



Flutes are made of various materials, wood (cocus), silver, gold and ebonite. The cone flute with open finger-holes has now been mainly superseded by flutes constructed on the Boehm system.

Production of Sound.—The flute is held transversely, with the embouchure turned slightly outward, so that the player's breath strikes the sharp outer edge of the orifice, setting up a flutter which reacts upon the stationary column of air within the flute, thus generating the sound-waves. There are sufficient holes and keys on the flute to produce all the chromatic semitones of the first octave. The next two octaves are obtained through the same holes by overblowing, i.e., by increased breath-pressure and a change in the position of the lips whereby the notes of the fundamental octave are reproduced an octave, a twelfth, or a double octave higher, aided by various devices for facilitating the production of these harmonic overtones.

Compass.—The compass of the newest C flutes is three octaves, with chromatic semitones from

The treble clef is used in notation.

The flute is a non-transposing instrument, the music being played as written.

Quality of Tone.—The peculiar timbre of the flute is characterized by a slight hollowness which may be accounted for by the paucity of upper partials present in the clang, for which, it is thought, the construction and proportions of the interior of the head may be responsible. The tone differs greatly in the three registers of the flute; the lowest being sonorous; the medium, sweet and elegiac; the highest, birdlike and brilliant.

Possibilities.—It is possible to play on the flute sustained notes, diminuendo and crescendo; diatonic and chromatic scales and arpeggios, both legato and staccato; leaps, turns, trills, etc. By the articulation with the tongue of the syllables "te-ke" or "ti-ke" quickly repeated, for groups of two or four notes, and of "te-ke-ti" for triplets, an easy, quick staccato, useful in accompaniments, is produced. This is called double or triple tonguing. Two or three flutes are used in large orchestras in harmony or unison, and one of the flute-players takes the piccolo when necessary.

Origin.—The flute is one of the most ancient instruments. The Egyptians had a long flute, held transversely, and of such length that the player's arms were stretched out to their full extent downward. This flute, known as the nay, was used without embouchure by blowing across the open end of the pipe. Eight persons are represented playing these nays on a tomb at Gizeh. Double pipes are seen repeatedly on their monuments; they were played with reed mouthpieces and were therefore oboes or clarinets, not flutes.

The Greek aulos and the Roman tibia were also pipes played by means of a double or a single reed mouthpiece and were therefore prototypes of the oboe or clarinet, and not flutes. The Etruscans, before the Romans, used the aulos as their chief instrument, both in its single and double form, and it is represented in mural decorations and on their beautiful vases. It is doubtful whether the Greeks used the flute proper, as did the Egyptians. We do not know exactly how the flute passed from the older civilizations to the newer in Europe; it was probably made known by the Moors or the crusaders. During the Middle Ages the flute seems to have been more fully developed in Germany than elsewhere. It existed in two forms: the direct or vertical like the recorder and the flageolet, instruments which are no longer in use in orchestras, and the German or transverse flute, which superseded the other form.

Bach gave the flute great prominence in obbligato and concerted passages, and since then it has been a favorite with all the great masters. Beethoven and Mendelssohn assigned to it the leading part for wind instruments. The flute generally plays with the violin, sustains notes with other wind instruments, or carries on conversations with the oboe and clarinet families, as in the grand symphony in C major by Schubert.

The most voluminous writer for the flute was probably Quantz, who composed 200 solos and 300 concertos for Frederick the Great alone. In Kuhlau the flute found its special exponent. This eminent contrapuntist devoted nearly the whole of his short professional life to compositions for this instrument.

III. WOOD-WIND

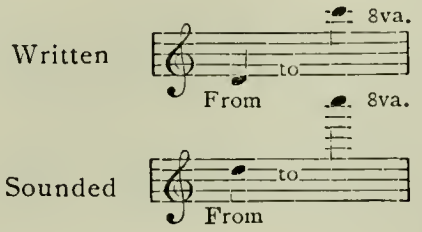
THE PICCOLO OR OCTAVE FLUTE

French, Petite Flûte Octave. *German,* Pickelflöte.
Italian, Flauto Piccolo, or Ottavino.

THE piccolo, which belongs to the wood-wind class of instruments without reeds, is really only a flute on a small scale, having half the dimensions of the large concert flute. Its principle of construction is the same, and so is the method of producing the sound.

Compass.—It is called octave flute because its compass lies an octave higher than that of the concert flute, and the music for it is written an octave lower than the real sounds to avoid using so many leger lines. The piccolo does not contain the additional tail-piece with the extra low keys which extend the compass of the flute.

Compass.—The compass extends, with all chromatic intervals:



Quality of Tone.—The notes at both extremes are not much used; the lower, because their tone is weak and ineffective, the upper, because of their extreme shrillness, and of the difficulty of playing them anything but fortissimo.

This instrument, except for a few harmonics on the violin, is the acutest in pitch in the orchestra. The medium register is the most used; its tone is clear and sharp. The piccolo has been found of the greatest value in imitative music, to depict the whistling of the wind in storms, as in Beethoven's "Pastoral" symphony, Wagner's "Flying Dutchman," and in conjunction with the violins in tremolo to depict the rustling of leaves in the breeze, as in the beautiful "Waldweben" in "Siegfried" and "Götterdämmerung." Verdi, in his "Falstaff," has shown that it can become a powerful comic agent, helping to reflect in the orchestral music the humorous situations of the drama. It is always used in bacchanalian music, and in any scenes of wild and frenzied gaiety. Berlioz had a great penchant for the piccolo. An exhaustive description of it may be found in his "Treatise on Instrumentation."

The piccolo is used singly in orchestras, and is generally played by one of the flautists.

IV. WOOD-WIND

THE OBOE
(The Shawm)

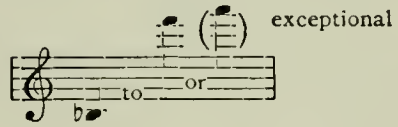
French, Hautbois. *German,* Hoboe. *Italian,* Oboe.

THE oboe is an elaborate and complicated instrument of the double-reed wood-wind class.

Construction.—It is composed of a wooden tube with conical bore, widening out to form a small bell, and having at the opposite end a short metal tube, to which are bound by silk the two thin pieces of cane forming the mouthpiece. Into this the player breathes gently. As he is obliged to loosen the lips from the mouthpiece to breathe out the superfluous air, he cannot execute very long passages without pauses.

Production of Sound.—The notes are produced by holes, some open, others closed by keys raised by means of levers. The newest models possess three or four alternative fingerings for certain awkward notes, which reduces the difficulty in fingering inconvenient passages. It is to Barret we owe the greatest improvements in this instrument. The oboe, like the flute, is an octave instrument, that is to say it overblows the octave. The oboe possesses notes sufficient for an octave or more with chromatic intervals. The next octaves are obtained by means of cross fingering and of the octave keys, which do not give out an independent note of their own, but determine a node in the column of air, and so raise the pitch of any other note played an octave.

Compass.—The compass of the oboe is from



The treble clef is used in notation.

The oboe is a non-transposing instrument which sounds the real notes written.

Quality of Tone.—If the reader wishes to distinguish the oboe speaking in the orchestra, let him bear in mind the quality of the bagpipe or musette; that will assist him in hearing the oboe. The quality of the tone is very penetrating (it can be distinctly singled out in a full orchestra playing forte) and rather shrill in the upper register, the lower being sweeter and more like that of the cor anglais, though thin. The quality does not otherwise vary much in the different registers. On account of this want of variety in tone and color, it is not a favorite solo instrument. In the orchestra, it is invaluable as a melody-leading instrument, balanced by clarinets and flutes. It is especially suitable for pastoral music, or the expression of sadness.

Possibilities.—It is possible to play on this instrument diatonic and chromatic scale and arpeggio passages, legato and staccato; leaps (staccato only); cantabile passages, sustained notes, diminuendo and crescendo; grace notes and trills (with reservations). Keys with many flats are the most difficult for the oboe-player. As the oboe-player gives forth his breath very slowly, long passages on the instrument are very exhausting.

Origin.—The oboe is of very ancient origin; it is derived from the instruments called, at various times, shawm, shalm, shalmey, chalumeau (from the Latin *calamus,* a pipe), with the bombard and pommer as tenor and bass. The descant shawm became the oboe, the transformation taking place during the seventeenth century in France. The archetype of the oboe has been found depicted in sculpture and painting in Egypt and Greece, and specimens have been discovered in tombs and mummy-cases with straws or reeds by their side, which were evidently intended for mouthpieces.

The Greek aulos and Roman tibia were prototypes of the oboe.

There are generally two or three oboes in an orchestra, and they play either in parts or in unison. Oboes were first used in military bands before being used in churches or for secular music, and their name, hautbois, indicates that they were the trebles of the wood-wind. The oboe assumed its present shape early in the seventeenth century.

V. WOOD-WIND

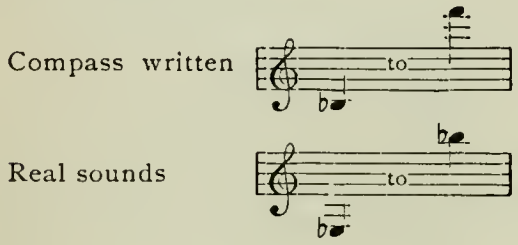
COR ANGLAIS OR ENGLISH HORN

German, Englisches Horn. *Italian,* Corno Inglese.

THIS instrument, which is better known by its French than by its English name, is not a horn, but a double-reed wood-wind instrument of the oboe family, of which it is the tenor; it bears the same relation to the oboe as the basset horn does to the clarinet.

Construction.—The cor anglais differs slightly from the oboe, in that it is longer by half, has a larger globular bell, and the wooden tube with conical bore is furnished with a bent crook, holding the mouthpiece. The fingering and the method of producing the sound are so similar to those of the oboe that the player of the one can in a short time master the other.

Compass.—The compass and clef are the same as for the oboe, but the cor anglais is pitched a fifth lower, being tuned to F. It is a transposing instrument, the music for it being written in a key a fifth higher than that of the composition. For example: a piece in A major would have to be written in E major for the English horn.



The treble clef is used in notation.

Quality of Tone.—The tone of the cor anglais is of the same penetrating quality as that of the oboe; the pitch is lower, but the tone sweeter and more masculine and melancholy, and often sounds like a wail. If the reader will bear in mind the quality of tone of a deep musette, it will assist him in distinguishing the English horn in the orchestra. This instrument, on account of its peculiar sweetness, is very suitable for pastoral music, and for expressing longing and tenderness, regrets or sweet memories, as in "Tristan und Isolde," in which opera it is extensively used. Wagner, however, not entirely satisfied with the cor anglais for representing the natural pipe of the peasant, caused an instrument to be made specially for him, which he called "Holztrompete," or wooden trumpet. This instrument resembles the cor anglais in form, being a wooden conical tube with a small globular bell. It differs, however, in that it has neither holes nor keys, only one piston placed at a third of the distance between the mouthpiece and bell. It is played through a cup-shaped mouthpiece by overblowing, that is to say, that by the varied tension of the lips, and pressure of breath, the upper partials from the 4th to the 12th are produced. This instrument is in C, and is non-transposing.

Possibilities.—It is possible to play the same kind of music on the cor anglais as on the oboe, but the peculiar timbre of the instrument renders florid music quite unsuitable to it. Keys with many sharps or flats are the most difficult for the English horn.

Origin.—Cor anglais is a misnomer, for it is not a horn. It may have been derived from the old English shepherd's horn, which was a similar but more primitive instrument, made of wood. This instrument was sometimes found bent at an obtuse angle in the middle of the tube. The instrument is always made straight now. Like the oboe, it is a very ancient instrument, developed from the shawm through the family of pommers, of which the alto was the immediate forerunner of the cor anglais. The exact date at which the cor anglais assumed its present form is unknown; it was presumably in the seventeenth century, at the same time as the oboe.

Gluck was the first to introduce it into the orchestra in his opera "Alceste" in 1767, unless Bach's "oboe da caccia" can be identified as the cor anglais. This instrument was ignored entirely by Beethoven,* Mozart, and Weber, but modern composers, Berlioz, Meyerbeer, Rossini, and especially Wagner, have fully appreciated its value.

VI. WOOD-WIND

THE BASSOON

French, Basson. *German,* Fagott. *Italian,* Fagotto.

THE bassoon belongs, like the oboe, of which it is the bass, to the class of wood-wind instruments with a double-reed mouthpiece.

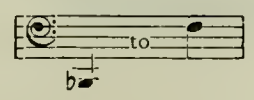
Construction.—The bassoon resembles a bundle of sticks; hence its name in German and Italian; whereas the French and English names refer to its pitch, which is an octave lower than that of the oboe. It consists of five pieces, which, when fitted together, form a wooden tube about seven feet long, with a conical bore. This tube is doubled back upon itself, the shorter joint reaching to about two-thirds of the longer, which reduces the height of the instrument to about four feet. The five pieces are the bell, and the long joint forming the upper part of the instrument when played (though its notes are the lowest in pitch), the wing overlapping the long joint, to which is attached the crook, a narrow metal tube, curved, and about twelve inches long, to which is attached the double reed forming the mouthpiece; lastly, there is the butt, which is the lower end of the instrument (when it is being played). This butt-joint contains the double bore necessitated by the abrupt bend of the

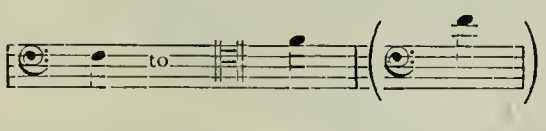
* Beethoven's trio for cor anglais and two oboes was probably intended for oboe d'amore, or oboe da caccia. The oboe d'amore, which is an oboe of deeper pitch, has been prominently used by Richard Strauss in his "Sinfonia Domestica," and the Heckelphone, which is a barytone oboe (an octave deeper than the oboe), has been employed by the same composer in his "Salome."

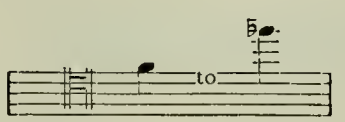
tube upon itself: both bores are pierced in one block of wood.

Production of Sound.—The instrument is held in a diagonal position by the player, the lower part of the tube, played by the right hand, resting against his right leg and the little bell turned upward in front of his left shoulder. The notes are produced by holes and keys similar to those of the oboe. The mechanism and the fingering of the bassoon are very intricate.

From B flat to F

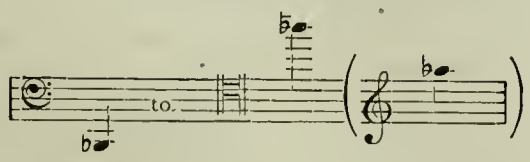


These notes are produced by means the keys only; the next octave from

is obtained by overblowing the notes of the previous octave an octave higher, and from

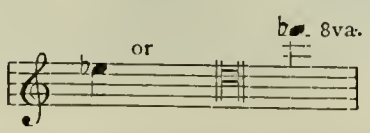


the notes are produced by overblowing the first or fundamental notes a 12th.

The power of obtaining a clear intonation depends a great deal on the correctness of the performer's ear; the bassoon and the trombone are the only instruments which resemble the strings in this particular. Bassoons by old makers, Savary in particular, are generally considered preferable to those of modern makers, as none of the attempts to improve or simplify this complicated and difficult instrument have proved successful. It is the only reed of which this can be said.

Compass.—The bassoon is an instrument reaching from B flat bass to A flat treble; its pitch lies two octaves below that of the oboe.

In notation, the bass and tenor clefs are used. The bassoon is not a transposing instrument—the music is written as sounded.

Quality of Tone.—The tone varies greatly in the different registers, being hard and thick in the lowest, sonorous and sweet in the medium, and somewhat agonized in the upper register. The newest models have small harmonic holes near the crook, which en-



able the player to extend the compass to E flat in the treble. These notes are called "vox humana" from their resemblance to the voice; they greatly resemble those of the middle register of the cor anglais. The timbre of this instrument is similar to that of the cello, but more nasal and less penetrating.

Possibilities.—It is possible to play diatonic and chromatic scale and arpeggio passages, both legato and staccato, provided the tempo be not too quick and that the signature do not contain too many sharps or flats; sustained notes, crescendo and diminuendo; grace notes, etc.

The bassoon has been greatly valued in orchestras for two centuries or more; at first only as a bass instrument, but now as a tenor, or even alto occasionally. There are usually two bassoons, sometimes three, in the orchestra, and they play in parts or in unison. Haydn intrusted solo melody passages to it, as in the Minuet of the "Military" symphony, and gave it great prominence in his orchestral works; as did Beethoven, Mozart, and even Bach; indeed, it seems a favorite with all the great masters. Handel made a fine use of it in "Saul" in the scene with the witch of Endor, and in "Alexander's Feast" in the aria "Revenge, Timotheus cries." It is this instrument which is made by Mendelssohn, in the overture to "Midsummer Night's Dream," to represent the braying of the ass.

Origin.—This instrument, like the oboe, is thought to be of great antiquity in origin, its prototype being the shalmey or shawm; but in its present form it is said to have been discovered by Afranio of Ferrara, in the middle of the sixteenth century. The immediate forerunners of the bassoon, the pommers, brummers, bombards, as they were variously called, were already in use early in the sixteenth century—some time before Afranio's discovery, when there was a complete quartet of them. They consisted of a conical tube of wood, with a bell at one end and a bent metal tube at the other end, with a double-reed mouthpiece. The pommers were straight like oboes, and had pegs, which, when removed, altered the key of the instrument. This device would not be of much use in our modern music with its many modulations and abrupt transitions of keys.

The bassoon corresponds to the cello in strings, the bass clarinet in single reeds, and the bass tuba in brass-wind instruments. The French have a smaller bassoon, a fifth higher than the usual one, and called by them the basson quinte. It is a transposing instrument, sounding a fifth above the written notes.

VII. WOOD-WIND

THE DOUBLE BASSOON

French, Contrebasson. *German,* Contrafagott.
Italian, Contrafagotto.

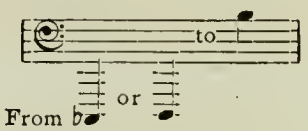
AS its name indicates, this instrument is the contra of the bassoon, and belongs to the double-reed wood-wind class.

Construction.—There are two chief makes: 1. The Belgian, chiefly used in French-speaking countries, consisting of a conical-shaped metal tube, with a large bell. It rather resembles the bombardon in outline than the bassoon. The tone of this instrument is naturally not the true bassoon tone merely extended in its lower register, for the brass tube slightly increases the hardness and roughness of tone, unavoidable in any case. 2. The German Contrafagott (of which there are sev-

eral models, Heckel's being the best known at the present time), which is more like the bassoon, consists of a wooden tube 16 feet 4 inches long, with conical bore doubled back four times on itself to make it less unwieldy. It terminates in a bell about four inches in diameter, and has a crook about two feet long, formed of a small brass tube with very narrow bore, to which is bound the double-reed mouthpiece.

Production of Sound.—The notes are formed through holes fitted with keys raised by levers, as in the bassoon; but the fingering of the double bassoon is by no means so complicated.

Compass.—The pitch of this instrument is an octave below that of the bassoon, and three octaves below that of the oboe; the compass extends from 16-foot C to middle C.



The notes of both extremes are difficult to produce. The bass clef is used in notation. Though the instrument is not really a transposing one, the music is always written an octave higher than the true sound to avoid using too many leger lines.

Quality of Tone.—The tone is rough and a little rattling in the lowest register, but in the medium and upper, more like that of the bassoon; its volume of sound is not quite adequate to the depth of pitch, which might be expected to be the case, seeing the comparative smallness of the mouthpiece. It forms a splendid bass when united with the contrabasses.

Possibilities.—The double bassoon possesses every chromatic semitone throughout its whole compass, and can therefore play with facility in any key. Quick passages are neither easy to play, nor would they be effective, for this is essentially a slow-speaking instrument. The lowest notes are very difficult to produce, and almost impossible to play piano; but the instrument forms a grand bass to the reed family, and supplies the four notes missing in the double bass to reach 16-foot C.

Origin.—The double bassoon traces its origin back to remote ages, like the rest of the reed family: its immediate forerunner was the shalmey or pommer family. (See Oboe, *Origin.*) The exact time when this instrument took its present form is wrapped in obscurity, but we may safely assume it to be at a time subsequent to that at which the oboe became known as such, that is to say, during the first half of the seventeenth century. We know that Handel first introduced it in the coronation anthems in honor of George II, and that it was in use in military bands before it was introduced into the orchestra. Owing to its faulty construction and weak, rattling tone, it fell into disuse in spite of the fact that the great masters Haydn, Mozart, Beethoven scored for it abundantly. It is now much used again in modern scores. Beethoven has scored for the double bassoon in the C minor and the Ninth symphonies, and has even written an obbligato passage for it in "Fidelio." The double bassoon corresponds to the double bass in strings; in brass-wind, to the contrabass tuba; and in single reeds, to the pedal clarinet.

VIII. WOOD-WIND

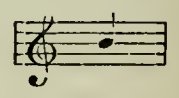
THE CLARINET OR CLARIONET

French, Clarinette. *German,* Klarinette.
Italian, Clarinetto.

THIS instrument presents a variety of interesting and important features.

Construction.—The clarinet is a single-reed wood-wind instrument, composed of a cylindrical tube of wood (generally cocus), terminating in a small bell. The beak-shaped mouthpiece of wood or ebonite (the latter substance does not crack or suffer from moisture) fits into a socket in the upper part of the tube. To this is bound by a ligature, adjusted by two screws, a thin and flattened piece of reed, which the player sets vibrating by blowing into the mouthpiece, thus producing the rich, mellow sounds peculiar to the clarinet family.

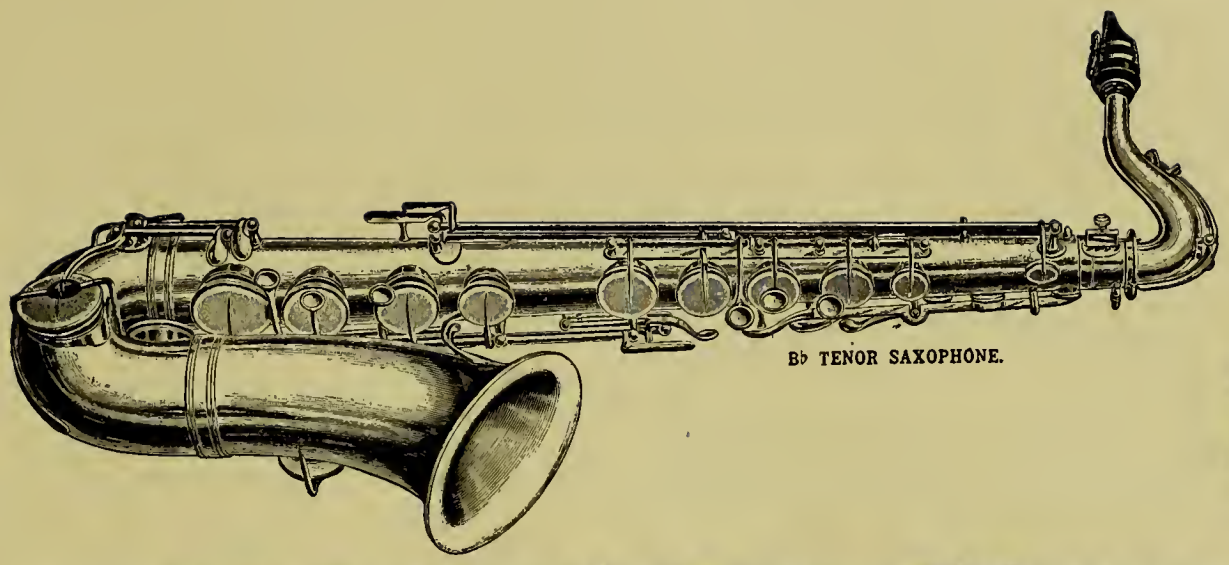
Production of Sound.—The notes are formed by means of nine open finger-holes and nine closed by keys raised by levers. These, with the bell, produce the nineteen semitones which constitute the fundamental scale of the clarinet; the rest of its compass is obtained by a key contrivance which, determining a node in the bore, raises the pitch of the instrument a twelfth. The fundamental bell-note, which in the C clarinet was E

will now be B


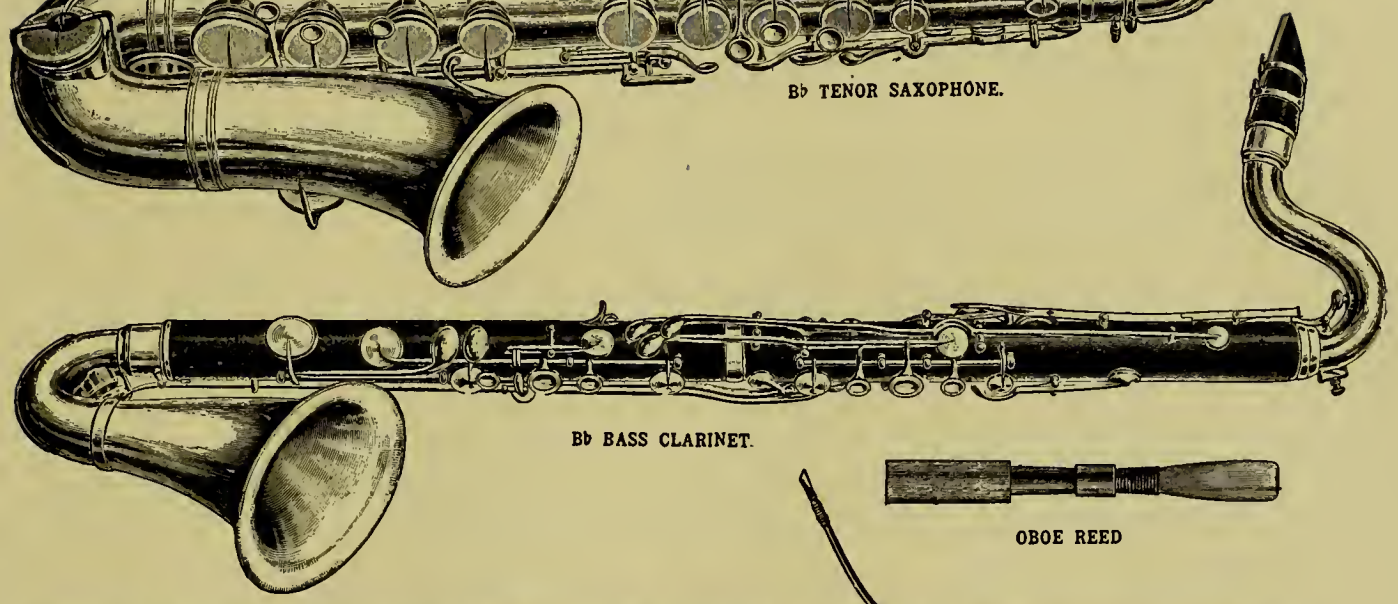
and so on with each of the finger-holes.

The flute, oboe, and similar instruments give the octave, or first harmonic, when overblown, because they act like open pipes, which give the entire harmonic series. In the clarinets, however, the effect is that of a stopped pipe, closed at one end, because of the size and strength of the reed, which is said to "govern the tube." Stopped pipes give only half the harmonics (the second, fourth, sixth, etc.), thus causing a soft and mellow tone. In tubes, a node is the point where the air vibrates with constant pressure, as at the end of the tube or opposite an opened keyhole. In the oboe, in which the reed always vibrates with the air-column (the tube is said to govern the reed), the reed is at the point of maximum change in pressure, called the ventral segment. In the clarinet, however, the reed vibrates against the direction of the air-vibrations, as it vibrates only half as fast as the oboe reed in the same sized pipe. The clarinet reed merely doubles the same air-condition that comes up the tube to it, either condensation or rarefaction. Thus it has the effect of being halfway between the node and the proper position of the ventral segment. As no ventral segment can form at the reed of a clarinet, it follows that subdivision of the air-column into even fractions is impossible, and every other overtone of the series remains silent.

Compass.—The compass of the clarinet is three octaves and a sixth with chromatic intervals, from E to C; the treble clef is used in notation. Real sounds from



B♭ TENOR SAXOPHONE.



B♭ BASS CLARINET.

OBOE REED

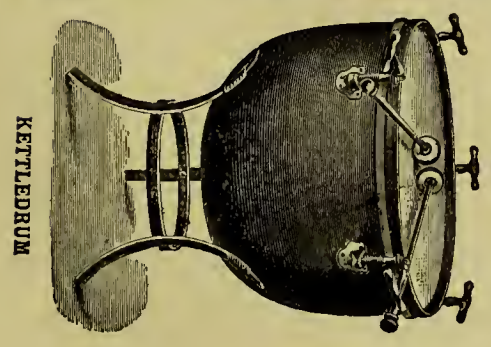
BASSOON.

CLARINET.

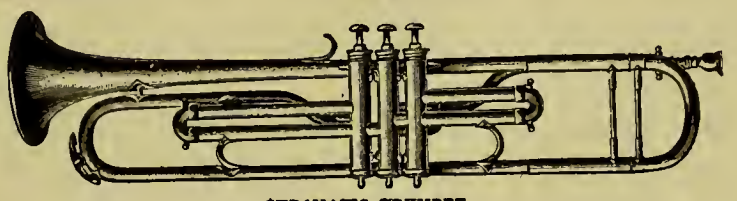
OBOE.

FLUTE.

SLIDE TROMBONE.

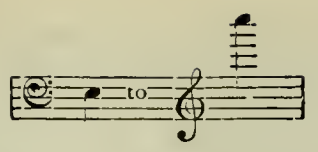


KETTLEDRUM



CHROMATIC TRUMPET.

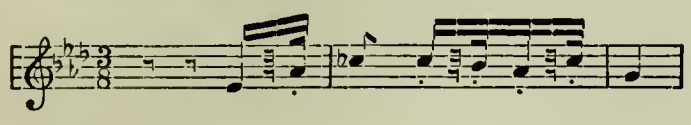
MODERN ORCHESTRAL INSTRUMENTS

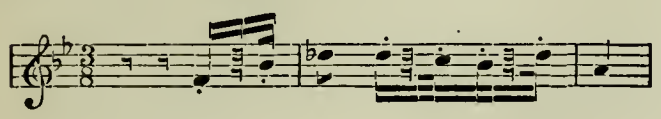


The lowest register is called chalumeau.

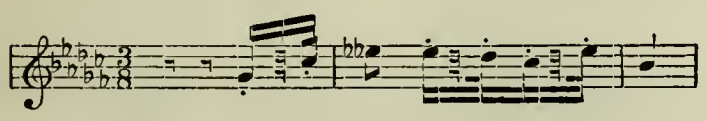
There are three principal treble clarinets, tuned to C, B flat, and A major, and as the fingering is the same for each, notes played on the B flat clarinet sound a tone lower, and on the A clarinet a minor third lower than the corresponding note on the C clarinet; it follows, therefore, that the music for the B flat clarinet must be written in a key a tone higher, and for the A clarinet a minor third higher than that employed in the composition. The clarinet is a transposing instrument. For example:

For the C clarinet or for the real sounds on the B flat and A clarinets:

From Beethoven's Symphony, C minor. *Andante con moto.*

For the B flat clarinet written thus:



For the A clarinet written thus:



Quality of Tone.—The quality of tone of the three clarinets varies greatly; that of the C being shrill, hard, and less powerful than that of the other two; it is on that account little used, except for open-air music. The B flat clarinet is remarkable for great brilliancy and sonorousness, and is the most generally used, especially as solo instrument; the A clarinet is sweet and mellow. Composers take these differences of tone as well as those of pitch into consideration when writing for the instrument.

As in military bands the clarinets replace the violins, a smaller clarinet in E flat is used in addition, whose pitch is a minor third higher than that in C. There is also an A flat clarinet, transposing a sixth upward, which is used in some bands. Its tone is fiercely shrill, and it is only found in large military bands. The clarinet is much used for solo chamber and orchestral music; in the latter it very suitably carries on the melody, two or three clarinets being used sometimes in harmony, sometimes in unison.

Possibilities.—It is possible to play on this instrument sustained notes, diminuendo and crescendo; diatonic and chromatic scale and arpeggio passages, both in legato and staccato style; grace notes, trills, etc. Keys with not too many sharps or flats are the easiest for the clarinettist.

Origin.—The name of the instrument is derived from the Italian clarino; English, clarion (meaning trumpet). Its medieval prototype is probably, in common with all reed instruments, the shalmey or shawm. This was in its most primitive form a plain reed, called by the Romans calamus, which gave its name to the lowest register of the modern clarinet. Roman pifferari and Italian shepherds still use a similar reed-pipe or shalmey. But to see it in its most primitive form, one must seek it among the peasants of the lower Rhine, where the youths make it in the spring, of green reeds or soft bark. It possesses a soft dreamy tone, not unlike that of the chalumeau register of the modern clarinet. The clarinet has only been known as such since about 1690, when it is said to have been invented by Johann Denner, of Nuremberg.

Neither Bach nor Handel has scored for the clarinet (the latter tried it once); Mozart was the first to make any extensive use of it in an orchestra, as a melody-leading instrument. Beethoven, Schumann, and in our own time Wagner and Brahms, have made the greatest use of it. Weber and Mendelssohn were the first to discover the worth of what may be called the king of the wood-wind instruments. The use of the deepest (chalumeau) register was superbly employed by Weber in his Incantation scene in "Der Freischütz," and Mendelssohn's "Scotch" symphony was the first symphony in which all the beauties of the clarinet were revealed.

IX. WOOD-WIND

THE BASSET HORN

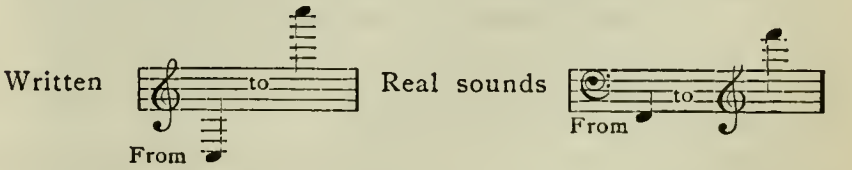
French, Cor de Bassette. *German,* Bassetthorn.
Italian, Corno di Bassetto.

THE basset horn is the tenor clarinet, and therefore belongs to the family of wood-wind single-reed instruments.

Construction.—It is composed of a cylindrical tube of wood with a cylindrical bore ending in a bell, larger than that of the clarinet; it is played through a beak-shaped mouthpiece containing a single reed. The basset horn has usually an angular bend in the middle, or it doubles upon itself like the bassoon, but with a larger bell, or the bell is turned upward in the contrary direction to the bend of the tube near the mouthpiece, like the bass clarinet.

Production of Sound.—The basset horn has the same fingering as the clarinet, but its pitch is a fifth lower than that of the C clarinet.

Compass.—The compass of this instrument is four octaves, from great F to F in the treble.



The basset horn is a transposing instrument, being in the key of F, and its music is written a fifth higher than the real sounds. The treble clef is used for all but the very lowest, for which the bass clef is used.

Possibilities.—These are the same as for the clarinet, except that the three or four lowest notes can only be intoned slowly and detached; the upper register, being better represented in the clarinet, is not much used.

Quality of Tone.—The quality of tone is extremely reedy, and rich in the low register, which is the most useful for orchestral purposes. It is especially effective in mournful music.

Origin.—The basset horn was invented by Horn, of Passau, in 1770; hence its name, which has nothing to do with the horn itself. In French the name has been translated into cor, while bassette is a diminutive of bass. The predecessors and the prototypes of the basset horn are respectively the pommers and the shalmeys, as of the clarinet. Mozart, Beethoven, and Mendelssohn have written a great deal of chamber and orchestral music for this instrument, and with modern masters its popularity is on the increase.

X. WOOD-WIND

THE BASS CLARINET

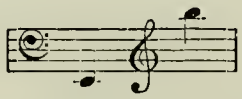
French, Clarinette Basse. *German,* Bassklarinette.
Italian, Clarinetto Basso.

THE bass clarinet is practically the A, B flat, or C clarinet, speaking an octave lower, and what has been said of the fingering and transposing of the clarinet holds good with regard to this instrument.

Construction.—The form of the bass clarinet differs from that of the treble clarinet in that it has a large gloxinia-shaped bell doubled up on the front of the instrument; the tube at the other extremity is serpent-shaped, and to it the mouthpiece is bound by means of a strong ligature with screws.

Production of Sound.—The sound is produced in the same manner as for the clarinets. On account of the great length of the instrument, the holes lie very far apart, which would make the instrument a very difficult one to play, but for the clever arrangement of the keys on long rods. The first makers of the instrument, who did not understand key work, made many futile attempts to cope with this difficulty by making the bore serpentine, by boring holes obliquely, etc. The fingering is now like that of the higher clarinets.

Compass.—The compass of the bass clarinet is the same as that of the higher clarinets in C, B flat, and A, an octave lower, therefore, for the C bass clarinet, thus:



Both bass and treble clefs are used in notation; when the latter is the case, it must be understood that the notes sound for the B flat clarinet a major ninth below, for the A a minor tenth below the written notes; but when the bass clef is used, the transposition is only 1 tone and 1½ tones respectively. The B flat and A bass clarinets are the most used.

Quality of Tone.—The quality of tone is less reedy than that of the higher clarinets; it rather resembles the bourdon stop on the organ. The tone is hollow and wanting in power, in the lowest register particularly.

Possibilities.—The bass clarinet has the same possibilities as the treble clarinet, with the exception of the lowest octave, which is slow-speaking, and chiefly used for sustained bass or melody notes, for the volume of sound makes rapid passages impossible. It is especially effective in gloomy and somber music.

Origin.—The prototype of the bass clarinet is naturally the same as that of the clarinet, but the instrument in its present form (or nearly so) was invented in 1793, and the first instrument was made by Greser of Dresden. Halary and Adolphe Sax, of Paris, and Wieprecht, improved upon the original models in the first half of the last century, and through others the instrument has reached its present perfection.

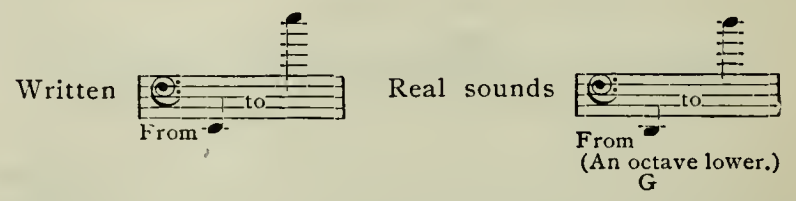
XI. WOOD-WIND

THE PEDAL CLARINET

THIS is a comparatively new instrument invented by M. F. Besson (patented in 1891), which completes the quartet of clarinets as the double bassoon completes that of the oboes.

Construction.—In principle of construction, this instrument resembles the clarinet; it consists of a tube ten feet long, an ingenious combination of cylindrical and conical bore, doubled up at the lower end, which terminates in a metal bell. The mouthpiece at the other end is exactly like that of the other clarinets, but of a larger size, and it turns at right angles to the body of the instrument; it is furnished with a single reed. On the tube are thirteen keys and two rings; the fingering being absolutely like that of the B flat clarinet except for the eight highest semitones.

Compass.—The normal compass of the pedal clarinet is as follows:



with an extended compass in the bass to B natural, which will shortly be made available for practical purposes.

This instrument is in B flat, two octaves below the B flat clarinet. As it is a transposing instrument, the music must be written for it in a key a tone higher; and to avoid using many leger lines, an octave higher besides. The bass or F clef is used in notation.

Quality of Tone.—The tone is rich, full, and powerful; the very lowest notes being unavoidably a little rough in quality, but much more sonorous than the corresponding notes on the double bassoon. The upper register resembles the chalumeau (lower) register of the B flat clarinet in quality.

The instrument has been used in American orchestral scores by C. M. Loeffler.

XII. A RELATIVE OF THE CLARINET

THE SAXOPHONE

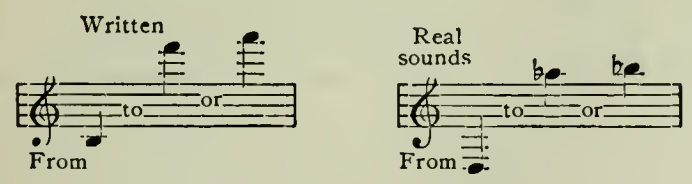
French, Saxophone. *German,* Saxophon.
Italian, Sassofone.

THE saxophone belongs to the clarinet family on account of its single-reed mouthpiece, but it cannot be classed as a wood-wind instrument, being made of brass.

Construction.—The saxophone resembles the bass and pedal clarinets at first sight; but its tube is conical,

whereas that of all clarinets is cylindrical (except for the bell-joint in the bass and pedal models). The saxophone, then, consists of a wide-bore conical brass tube, doubled up near the bell, which is shaped somewhat like a gloxinia flower. The mouthpiece end is bent at right angles.

Production of Sound.—The saxophone has from eighteen to twenty keys; the fingering is similar to that of the flute and the oboe. The first fifteen semitones are obtained by opening successive keys, the rest of the compass by means of the octave keys. The saxophone may, therefore, be termed an octave instrument.

Compass.—The compass of the various saxophones extends over two octaves and a fifth, with all chromatic intervals. The chief saxophones are the soprano in B flat; the alto in E flat; the tenor in B flat; and the bass in E flat or B flat. All these are transposing instruments, and the music for them has to be written in a correspondingly higher key; for instance, B flat being one tone below C (the standard for all transposing instruments), its music must be in a key one tone higher than that of the composition. As the alto in E flat is most used, its compass will be given here.

The treble or G clef is used for all instruments; the real sounds of the bass and contrabass saxophones being two octaves lower than the written notes.

Quality of Tone.—The tone is inferior to that of the clarinet in quality, and is something like that of the harmonium. Berlioz says that "it is soft and penetrating in the upper registers, full and rich in the lower, and in the medium profoundly expressive; it has vague analogies with the cello, clarinet, and cor anglais, with, however, a brazen tinge."

Possibilities.—It is possible to play on the saxophone sustained notes, crescendo and diminuendo; scale passages, diatonic and chromatic; and it is an easy instrument to play.

Origin.—The idea of using a single-reed mouthpiece, with a conical tube, is due to a clockmaker of Lisieux, Desfontenelles, who, in 1807, made a clarinet with a conical bore, and a bell turned vertically upward. In 1840 Adolphe Sax, in trying to produce a clarinet which would overblow an octave, like a flute, instead of a 12th, discovered the instrument which he named the saxophone. Modern French composers, Meyerbeer, Bizet, Massenet, and Ambroise Thomas among others, have scored for it in most of their works. Kastner introduced it into the orchestra in 1844, at Paris, in his opera "Le dernier roi de Juda." Its value as a solo instrument, supported by trombones or by the cor anglais, as in the ghost scene in Thomas's "Hamlet," is great; for it produces just the weird impression appropriate to the situation. The saxophone is greatly used in military bands in Belgium and France, where it has quite superseded the bassoon, and partly the clarinet.

XIII. BRASS-WIND

THE FRENCH HORN

French, Cor de Chasse. *German,* Waldhorn. *Italian,* Corno.

THE French horn belongs to the class of brass-wind instruments, of which it is one of the most characteristic and difficult to master.

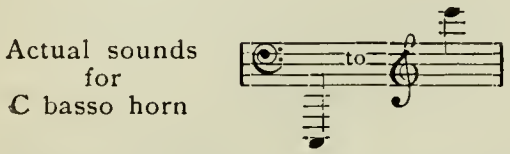
Construction.—The horn consists of three principal parts: 1. The body, seven feet four inches in length, a conical brass tube folded round spirally, and ending in a large wide-mouthed bell. 2. The crooks, interchangeable spiral tubes of different lengths, each altering the pitch and key of the instrument. When the longest crook, the B flat basso, is used, the inclusive length of the tubing is about seventeen feet. 3. The mouthpiece, made of brass or silver in the shape of a funnel (to which the horn chiefly owes its softness and richness of tone), quite unlike that of any other instrument in use in orchestras, except the cornophone and the Wagner tubas (included on account of their names with the other tubas). Across the ring formed by the body is a pair of slides, each shaped like a capital **U**, fitting tightly into each other, which are used to tune the instrument, and as a compensator with the crooks. The three valves or pistons which are now to be found on most horns are attached to these tuning slides and to the body, and have greatly lessened the enormous difficulties the horn-players experienced in obtaining notes all strictly in tune and of an even quality; particularly as the instrument is so susceptible to changes of temperature that a cold crook suddenly put on often causes the first few notes to be flat.

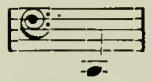
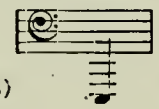
Production of Sound.—The natural or open notes on the horn are not formed by closing or opening finger-holes by means of keys, as in the clarinet, oboe, etc.; they entirely depend upon (1) the length of tube used (additional length producing deeper pitch), this length being varied by means of the crooks, which are named after the fundamental or prime notes they give out; (2) the tension of the muscles of the mouth and lips and the increased pressure of breath, by which means the upper partial harmonics of the prime note are produced—the greater the tension, the higher the harmonic—this method of producing notes being called overblowing;* (3) the valves mentioned above, which, when depressed by the fingers, produce supplementary notes by lowering the pitch of the instrument and of any crook in use at the same time—for the first valve 1 tone, for the second ½ tone, for the third 1½ tones. Two or more valves may also be used simultaneously to lower the pitch still further. These valve notes are almost equal in quality to the natural, particularly in the medium register. Another means of lowering the pitch of the horn a tone or a semitone respectively, is to insert the open hand right up the bore of the horn, or to insert it into the bell only; this method, which gives a muffled, veiled tone to the notes thus closed, is only used now when that peculiar baleful tone is required for effect. It was discovered in 1770 by Ham-

*A term now also applied to excessive blowing on brass instruments, producing an objectionable blare.

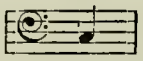
pel, a horn-player in Dresden, and is called bouché, or hand-stopping. The "stopped tone" of the horn is the most ugly and baleful tone of the orchestra. It is used to picture anything evil or criminal. Wagner uses it thus in the last act of "Tannhäuser," in "Götterdämmerung" at the murder of Siegfried, etc.

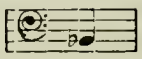
Compass.—The nominal compass of the horn with crooks is from 16-foot C

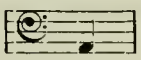


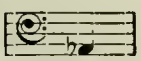
but that low C, which is the real fundamental tone of the horn, can rarely be produced, and the effective register begins with 8-foot C.

With three valves, therefore, the usual compass on the B flat bass might reach as low as

but the two or three notes of both extremities are seldom used. The music for the horn is usually written in C, the treble and the bass clefs being used in notation. The composers indicate the key or crook in which the horn is to play, but the performer often transposes for himself, when he can more easily produce by valves the open notes written for the old hand-horn.

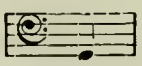
It is usually easier to produce low notes on the higher crooks and high notes on the lower crooks, but a great deal depends on the diameter of the mouthpiece used, and on the lip of the player. The chief crooks in use at present are eleven in number:

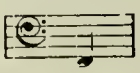
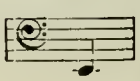
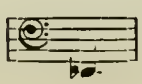
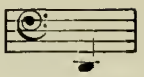
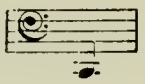
C alto  rarely used.

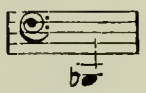
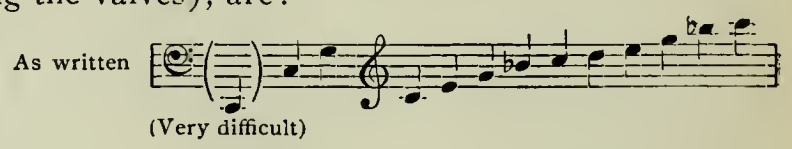
B flat alto  lowers the pitch 1 tone.

A  lowers the pitch 1½ tones.

A flat  lowers the pitch 2 tones.

G  lowers the pitch 2½ tones.

F lowers the pitch 3½ tones.

E lowers the pitch 4 tones.

E flat lowers the pitch 4½ tones.

D lowers the pitch 5 tones.

C Basso lowers the pitch 6 tones (1 octave).

B Basso lowers the pitch 6½ tones.

B flat Basso lowers the pitch 7 tones.

The harmonic series on the horn, that is to say the open notes which are possible on each crook (without using the valves), are:

The horn is a transposing instrument. As stated, its music is generally written in C, in which case the transposition is effected by the crooks. But as the F horn is considered the best, some composers always call for it, and write so as to bring it into the proper key. Thus, if it is written in C to sound in F, it would have to be written in D to sound in G, and so on.

Quality of Tone.—The timbre of the horn is mellow, sweet, and sonorous, having none of the vibrating, metallic sound of most other brass instruments with cup-shaped mouthpieces. The timbre of the piston notes is slightly different, being more resonant, partaking a little of the character of the trombone. For this reason both the natural and the valve horn are often found in the same orchestra, as a gain in tone-color results. Great masters in orchestration so choose the keys of the four or eight horns for which they are scoring as to use the greatest possible number of open notes, these being the most valuable. The horns generally play in pairs, the 1st and 3d, and the 2d and 4th; yet composers frequently use horns in four different keys.

Possibilities.—It is possible to play on this instrument sustained notes, diminuendo and crescendo; diatonic and chromatic scale and arpeggio passages, both legato and staccato; grace notes and trills; the latter are only advisable in the medium register.

Origin.—The horn is of very ancient origin. It was known in Egyptian, Assyrian, and Indian civilizations, and is to be found depicted in painting and sculpture on ancient temples, monuments, etc. The schofar of the Israelites was a "wether horn," as Rabbi Jehuda tells us in a treatise, and Rabbi Levi says, "It must be bent near the bell." This ancient instrument is still used in synagogues nowadays, at certain seasons of the year. The Roman buccina, or cornu, was a brass tube of great length, curved round spirally, like the modern helicon, but with a narrower bore, and worn like it round the performer's body; it gave the same harmonic series as the modern horn, and like it could not sound the fundamental tone on account of its small mouthpiece. Horns were, with other instruments, imported into Europe by the Moors and the

crusaders; of those horns, the oliphant, or "Roland's horn," was the most ancient. Specimens of this instrument from the fourteenth century are extant; but we know that the Franks were familiar with the horn before the battle of Roncesvalles, 778 A.D., for Roland blew mighty blasts upon it to call Charlemagne to his assistance. This primitive horn continued in use for hunting-calls, till it finally, in the seventeenth century, developed into a spirally bent brass tube with a large bell, and was worn round the body so as to leave the hands free. The natural horn was first introduced into an orchestra in England (under strong protest) in 1720; in France in 1757; and earlier in Germany, as Bach frequently scored for it. About 1815 pistons were invented in Prussia, and were speedily adapted to most brass instruments. Schumann was the first to introduce the valve-horn and valve-trumpet into the orchestra.

XIV. BRASS-WIND

THE TUBAS

French, Tubes. *German,* Tuben.

UNDER this name are comprised at the present day instruments of two distinct families: 1. The modern development of the bombardon and euphonium, which are really the bass saxhorns, having four or five pistons, of which one is set horizontally and the rest vertically in the instrument. In the older form of bombardon the pistons were all horizontally set. 2. The Wagner tubas—the tenor or tenor-bass scored for by him in his "Nibelungen Ring" and other dramas. These instruments belong, by their mouthpiece, to the horn family, and differ from the bass tubas or bombardons in that they are played with a funnel-shaped instead of a cup-shaped mouthpiece, which makes them really basses of the French horn.

The saxhorn family has a cup-shaped mouthpiece, producing a quality of tone between that of a horn and a trombone.

THE EUPHONIUM

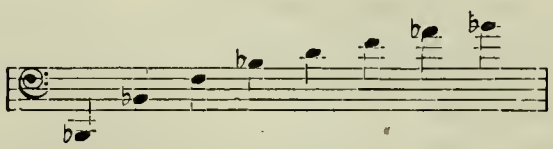
French, Baryton. *German,* Tenortube.
Called in the orchestra, Tuba; in a band, Euphonium.

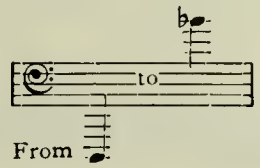
Construction.—This instrument consists of a wide-bore conical brass tube, ending in a wide-mouthed bell; it has a cup-shaped mouthpiece. Some euphoniums are made with four or five pistons; one horizontal and three or four vertical.

Production of Sound.—By the varied tension of the lips across the mouthpiece, as for the trumpet, trombone, etc., the harmonics or natural open notes are obtained by overblowing. The intervening notes are produced by means of the valves, which, by opening a passage into additional tubes, deepen the pitch 1, ½, 1½, 2½ tones, respectively; the horizontal valve, worked by the left hand, is used to make the lower notes strictly in tune, and opens a passage into a compensating tube.

Compass.—The bass or F clef is used in notation. The euphonium is treated by some composers as a transposing instrument, but usually the real notes are written. There are euphoniums in C and in B flat; the latter is the most used. This instrument gives out the fundamental tone readily, but no harmonics above the 8th, viz.:

Euphonium in B flat. Harmonic Series.



By means of all the valves used at once, the B an octave below can be reached, giving a compass of about four octaves.

Quality of Tone.—The quality of tone is rich, noble, and powerful, harmonizing well with that of the trombone, and speaking readily in the lower registers, but slowly of course, owing to the long dip of the pistons.

Possibilities.—It is possible to produce diatonic and chromatic scale passages, in moderate time; sustained notes, diminuendo and crescendo; legato and staccato effects. With the new short-action piston instruments, the dip of the piston being half that of the old instruments, rapid passages may be played as on the cornet.

Origin.—This instrument is of modern invention. It has sometimes been regarded as belonging to the saxhorn family of high-pitched tubas invented by Sax, from which, however, it differs by the proportions of the bore. Owing to the smaller caliber of the bore, the fundamental, together with the pedal notes obtainable by means of valves, cannot be produced for practical purposes on the saxhorns, whereas they are effective on the tubas.

The compass given above is the extreme theoretical one. In practice D or E flat is the lowest effective note on the four-valve B flat euphonium and E or F on the three-valve instrument. The prototype of this instrument is the keyed bugle, invented by Halliday in 1810. For this reason, it is only scored for by modern composers. In military bands it is a great favorite. The euphonium is the cello of the brasses, and blends equally well with reed or brass. It is too large an instrument to admit of tonguing. To it are given either a melody or a bass; sometimes a counterpoint subject with the bassoon and horn.

XV. BRASS-WIND

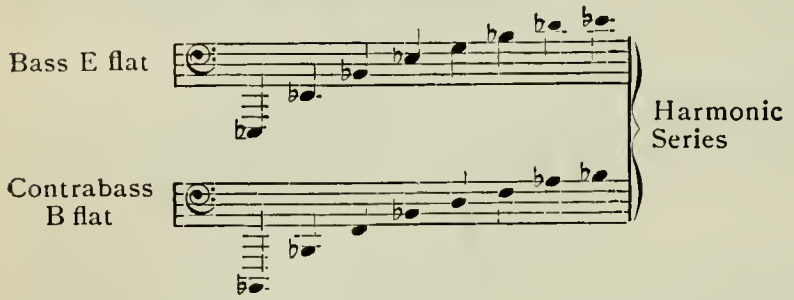
THE BASS TUBA

BOMBARDON

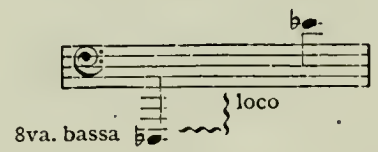
AMONG instruments of the trumpet family, the bass tubas hold an important place.

Construction.—The bombardon and its contrabass variety are constructed exactly like the euphonium (of which they are the basses), with four or five valves, lowering the pitch respectively 1, ½, 1½, 2½ tones, the fifth valve acting as a compensator to obtain the low

notes strictly in tune. The bass tuba gives out the same harmonic series as the euphonium, and is in E flat or F for the bass, and C or even B flat for the contrabass; that is, an octave below the euphonium. The deeper the pitch of these brass instruments, the longer and wider the conical tube of which they consist. The euphonium is 26½ inches high, with a bell measuring 9⅞ inches across; whereas the monster contrabass tuba is 40 inches high and its bell measures 16 inches across.

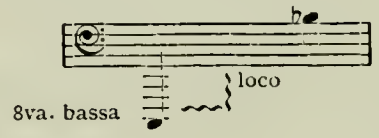
Compass.—The compass of the tubas is the largest low compass in the orchestra.

This compass is extended nearly an octave lower by using all four valves together. Higher harmonics are possible to a first-rate player with a good lip; the lower notes produced by the valves can hardly be heard unless doubled an octave higher by another tuba. A complete chromatic scale throughout its compass is to be obtained.

Compass of the bass tuba in E flat or F.



or higher still for first-rate player.

B flat



The bass clef is used in notation. These tubas are generally treated as non-transposing instruments, the music being written as sounded, except in France and Belgium, where the music for them is transposed.

Quality of Tone.—The tone is most sonorous, rich, and of immense power, partaking of that of the organ and trombone. The bass tuba corresponds to the double bass in strings, and to the pedal clarinet and double bassoon in reeds. A beautiful effect is produced by playing piano and pianissimo on this instrument. Wagner uses these instruments extensively in his dramas, in "The Ring" especially. The name of bombardon is still used now for the bass tuba in military bands. The older instrument of that name was made like a large tenor horn, but with a cup-shaped mouthpiece and a less expanded bell; the cylinders were also differently set, being all horizontal: the bell was to the left of the player, instead of to the right as in the newer models invented by Sax. The name of helicon is given to the bass or contrabass tuba in its circular form, worn round one shoulder, in military bands, which is a more convenient way of carrying the instrument when marching.

WAGNER TENOR AND TENOR-BASS TUBA

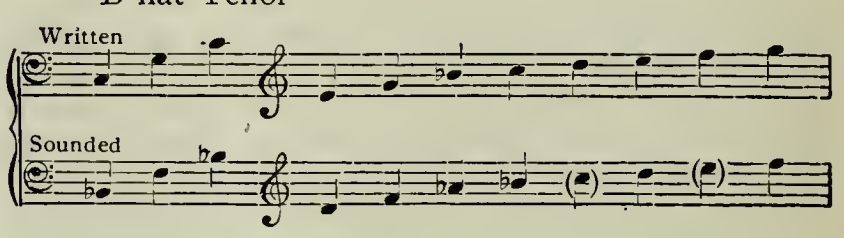
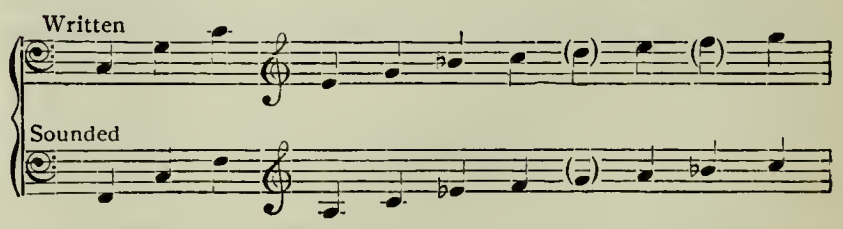
Construction.—This instrument belongs to the valve-horn family, of which it is the bass. It consists of a conical brass tube with a wider bore than the horn, and a wider-mouthed bell. This tube is not spirally bent, but more in the shape of the tenor horn, or of the euphonium with a horn, or funnel-shaped mouthpiece; and the bell to the right of the performer.

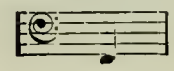
Production of Sound.—This tuba has four valves played with the left hand; which deepen the pitch for the bass tuba, respectively, 1, ½, 1½, and 2 tones, and for the tenor tuba, ½, 1, 1½, and 2 tones; which latter arrangement differs from that of all other valve systems. These valves help to form the intervening notes of the harmonic series, which lies between the 2d and 12th upper partials; the fundamental tone being very difficult, almost impossible, to produce. These open tones are produced by the varied tension of the lips across the mouthpiece, and by the pressure of breath called overblowing.

The tenor tuba is in B flat, and the bass in F, a fourth lower.

Compass.—This is a transposing instrument, and its music, like that of the horn, is always written in the key of C. The bass and treble clefs are used.

Harmonic Series or Open Notes (Wagner Tubas).

B flat Tenor

F Bass

The notes in curves are difficult to obtain strictly in tune as open notes. By means of the valves the compass is extended downward to

 Real sound for the tenor in B flat,

and to for the bass in F,

with all chromatic intervals throughout the compass.

Quality of Tone.—The quality of tone of the tenor instrument is similar to that of the valve-horn, but more metallic and therefore less pure and noble. The tenor-bass or bass in F is of a fuller and richer tone than the former, but of the same timbre. Wagner, instead of relying upon an instrument of different timbre like the trombone or euphonium, had these horns constructed to complete the quartet of horns. The

euphonium, however, is often substituted for the one, or the tenor horn for the other.

Possibilities.—Sustained notes, diminuendo and crescendo; rhythmical figures, legato and staccato; arpeggios in moderate time, etc., are possible on this instrument.

XVI. BRASS-WIND

THE TROMBONE (SACKBUT)

French, Trombone. *German,* Posaune.
Italian, Trombone.

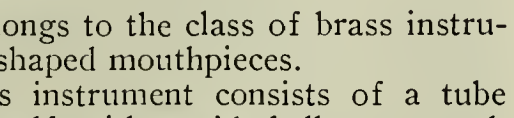
THE trombone belongs to the class of brass instruments with cup-shaped mouthpieces.

Construction.—This instrument consists of a tube doubled twice upon itself, with a wide bell at one end, and at the other a cup-shaped mouthpiece which varies in diameter according to the lip of the player (who chooses one to suit him), and the pitch of the instrument. The bore is cylindrical except for the bell-joint, in which it is conical. The tubes forming the middle section, or slide, are made double, and are connected at the lower end of a semicircular tube. The outer tube, therefore, slides upon the inner, opening a greater length of tube proportionate to the depth of pitch required. The slide is held by a little bar across the upper portion, and is manipulated by the right hand.

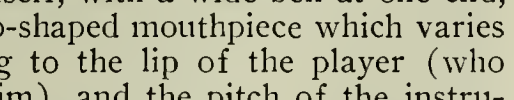
Production of Sound.—Notes are produced on the trombone, as on the horn, by overblowing; that is, by the varying tension of the lips and pressure of breath, which give the harmonic series as far as the eighth or tenth upper partial; the fundamental tone or pedal note is hard to obtain and ineffective (as in the French horn). There are seven positions of the slide on the trombone, each giving a fundamental tone and its harmonic series, a semitone lower than the last; these positions are made by pulling out the slide a little more for each one, the first position being that in which the slide remains closed. The performer on the trombone is just as dependent on a correct ear as the performer on stringed instruments is, for these positions are found by ear. Appended is a table of the harmonics in general use for the seven positions, and the reader will perceive that a complete chromatic scale can thus be obtained in much the same way as by the positions of the violin.

Seven positions on the B flat trombone (tenor-bass).

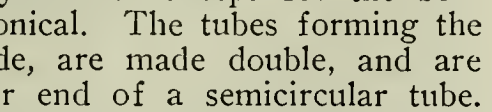
I. Position with closed slide.



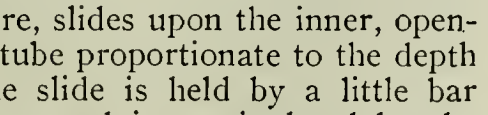
II. With the slide open about 3⅛ in.



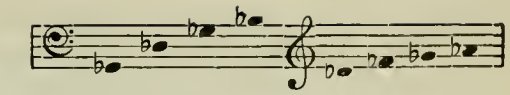
III. With the slide open about 6½ in.

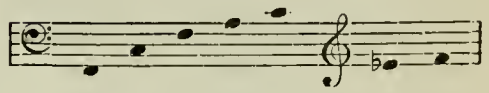


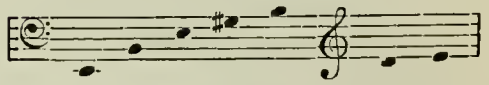
IV. About 10 in.



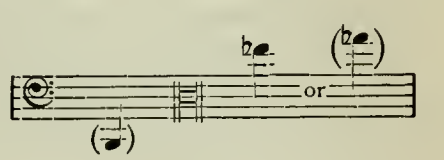
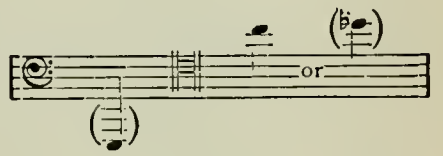
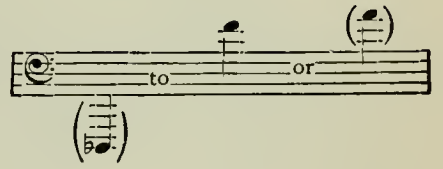
V. About 13¾ in.

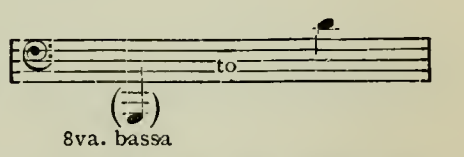


VI. About 17¾ in.

VII. About 22 in.



Compass.—The compass of the trombone is two octaves and a sixth. It is a non-transposing instrument; the music sounds as written. There are four chief trombones used in orchestras. The compass of each is as follows:

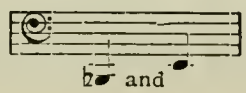
The Alto in F (or in E flat correspondingly lower).

The Tenor or the Tenor-bass* in B flat.

The Bass in G (for the Bass in F or the Double Slide in E flat, correspondingly lower).

The Contrabass in B flat. An octave below the Tenor-bass.



The compass given here is extreme, and includes the notes obtained by the slide; the notes which are in brackets are very difficult. The fundamental notes on these brass instruments are not very much used, as their tone is less rich than that of the notes obtained by overblowing. The contrabass trombone is not much in request in concert orchestras, but Wagner has scored for it effectively in "The Ring."

Quality of Tone.—This varies greatly in the different instruments and registers. The alto stands in regard to timbre between the trumpet and the French horn. The tenor and tenor-bass are the most generally used of all trombones; they are of powerful and penetrating tone-quality. The bass has a full, rich, sonorous timbre, suitable for heroic, majestic music. There are, besides the slide-trombone, which is most largely used, two others: 1. The valve-trombones, corresponding to the four above mentioned in keys, and built in the same manner with the addition of three valves, instead of the slide, which enable the performer to attain to a greater technical execution; but as the tone of the instrument suffers thereby, the valve-trombones are

* The tenor-bass is of the same pitch as the tenor, but the bore being wider, the fundamental and pedal notes are effective and the compass is thus extended downward, but with a gap between



little used in concert orchestras. 2. The double-slide trombones, made in B flat, G bass, and in F and E flat contrabass, in which the extension of arm necessary in the bass instruments for the lowest positions is considerably lessened; but greater nicety in the adjustment of the slide is, of course, required to produce the requisite semitone positions in tune.

Possibilities.—The trombone is capable of rendering sustained notes, diminuendo and crescendo; scales and arpeggios, except in the lowest registers and when the tempo is very quick. The legato style of playing is now dying out and giving place to the blare, which is greatly to be regretted.

Origin.—Trombone means in Italian, "large trumpet or tromba." The trombone family, being derived from the trumpet or buccina, is of great antiquity. The immediate predecessor of the trombone was the sackbut, the earliest form of draw or slide trumpet with a short slide giving at most three or four positions. The sackbut developed into the trombone with seven positions at the beginning of the sixteenth century, when we find that the Neuschels of Nuremberg made slide-trombones quite as good as the modern ones. Many hypotheses have been advanced to explain the origin of the word sackbut. The word seems to be derived from the Spanish *sacabuche* through the French *saquebute,* but the earliest mention of the instrument recorded in England is *shakbusshe* at the end of the fifteenth century, and *sackbut* appears at the beginning of the sixteenth century. The Spanish word is derived from *sacar,* to draw out, and *buk* or *buque,* a Moorish military trumpet, therefore obviously the "draw-trumpet," a designation by which the sackbut was, in fact, popularly known at first in the Netherlands, in Italy, in England, and in Scotland. The sackbut sprang into being, therefore, when the earliest application of the slide was made to the trumpet. There is reason to think that the slide was used first with the long, straight or partly bent trumpet or busine, as it was called during the Middle Ages, and as a device for reducing the unwieldy length of the instrument. The slide was, therefore, at first pushed in to extend the compass by filling in the gaps of the scale, and in the normal position the slide was drawn out to the full extent of the tube. Pushing in the slide had the effect of raising the pitch proportionately by shifts of a tone each; three shifts (four positions) sufficing to fill in the diatonic scale between the second and eighth harmonics when the full possibilities of the slide were realized. After the trumpet had assumed its present form in the fifteenth century the inverse principle was applied to it; the slide was then made double, thus reducing the length of the shift by half, and it was drawn out to lower the pitch. This change was probably deliberately made in order to obtain new tenor and bass instruments. The sackbut was well known in England; in Henry VIII's time we hear that there were ten sackbuts in the royal band.

Trombones were justly recognized by Bach as adding great splendor to the orchestra, but they fell into disuse after his time, till Mozart restored them to an honorable place in the orchestra. Beethoven adopted them, and Wagner used them to perfection.

The trombone color is often menacing and threatening.

XVII. BRASS-WIND

THE TRUMPET

French, Trompette. *German,* Trompete.
Italian, Tromba.

THE trumpet belongs to the class of brass instruments with cup-shaped mouthpieces.

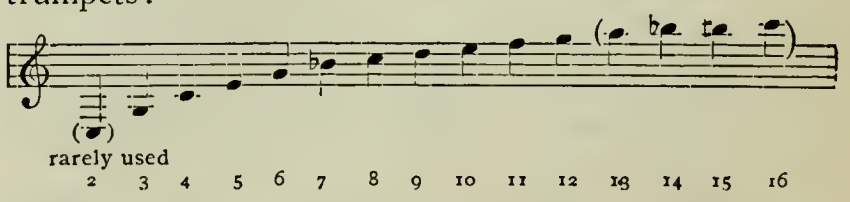
Construction.—The trumpet consists of a long, narrow tube of brass or silver, doubled round twice upon itself and ending in a bell. The bore, of very small caliber, is cylindrical from mouthpiece to bell-joint, including all valve-tubes and the tuning-slide. The bell-joint is conical and is of paramount importance in determining the timbre and harmonic scale of the trumpet. The mouthpiece is a hemispherical convex cup with a rim rounded on the surface; the shape is of importance, and the diameter of the mouthpiece varies according to the pitch and to the lip-power of the player, who must choose one to suit him. The lips are stretched across the cup, and act as vibrating membranes like the vocal cords. There are three chief kinds of trumpets: (1) The natural trumpet, in which the length and pitch are varied by means of crooks; (2) the valve-trumpet, provided with pistons; (3) the slide and double-slide trumpets, arranged like the trombone, with double sliding tubes. The first and third of these are now practically obsolete.

Production of Sound.—In the trumpet, as in the horn, the harmonic scale (from the third to the tenth upper partials) is produced by varying the tension of the lips and pressure of breath; the pitch of this scale may be altered in the natural trumpet by changing the crook, and therefore the key of the instrument, which then gives out the same harmonics, but in the new key. Crooks are interchangeable coils of cylindrical tubing, adding length to the original column of air, and therefore deepening the pitch. They are called by the name of their fundamental tone, which cannot, however, be obtained on the trumpet. The crooks in use now are the F, E, E flat, D, C (higher), B flat, and A (lower).

In the valve or piston trumpet, a complete chromatic scale can be obtained as on the cornet, the first valve lowering the pitch 1 tone, the second ½ tone, the third 1½ tones. It is on the slide-trumpet, as on the trombone, that the player can obtain his notes most accurately in tune, as the ear assists in the adjustment of the slide, which has four positions similar to those of the trombone, the closed slide producing the first, and each of the others reproducing the harmonic series a semi-tone lower.

Trumpets are always scored for, like the French horn, in C, and are therefore transposing instruments.

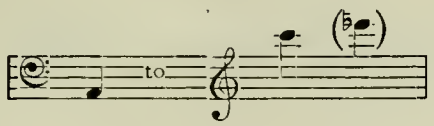
Compass.—The harmonic series is as follows for all trumpets:



The notes in curves are hard to obtain. The lower B flat, always being a little flat, requires more tension, and can never be played in tune piano; the F is

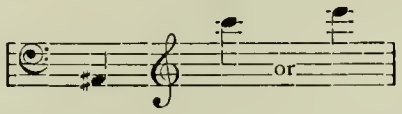
always sharp, which is remedied by a looser embouchure. The compass of the three kinds of trumpets is as follows (the real sounds are given):

For the natural trumpet with crooks.



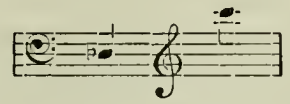
The note in curves when the high A flat crook is in use.

For the slide and double-slide trumpets with chromatic semitones.



This instrument is a non-transposing one, the music being written as sounded.

For the valve-trumpet in B flat.



Quality of Tone.—The tone of the natural and slide trumpets is penetrating, noble, brilliant, majestic, and suitable for triumphant and tragic strains; the lowest notes on trumpets of low register are bad, and the highest are comparatively easy to produce; notes played piano have a charming effect. The slight difference in the quality of tone between trumpet and trombone is accounted for by the wider bore in the latter. The tone of the valve-trumpet is similar to that of the cornet, but brighter and more incisive.

Possibilities.—All natural open notes except perhaps the lowest and highest can be sustained diminuendo and crescendo; rhythmical figures, scales, and arpeggio passages can be played in slow or quick time. Tonguing, double and triple, can be used with great effect to produce in quick time a sort of tremolo or shake. Tonguing is the articulation with the tongue of the syllables "te-ke," or "ti-ke," quickly repeated for groups of two or four notes, and of "te-ke-ti" for triplets. On the valve-trumpet, chromatic as well as diatonic scales can be played.

Origin.—The trumpet is of ancient origin, having been in use among the ancient Egyptians and the Semitic races. The Greek Βῦκάνη, the Roman buccina and lituus, and the medieval busine were predecessors of the trumpet. The bore was partly or entirely cylindrical in all these, and the whole length of tube was almost or quite straight except in the buccina, which was curled round the performer's body, as is the case with the helicon variety of the modern tuba. The trumpet was known during the Middle Ages as the busine, tromba, trompe, or trump. In its earliest form it consisted of a long, slender, and almost cylindrical tube with a wide bell. The tuba may be distinguished from the busine by its frankly conical bore of much greater caliber. The busine has been pictured by nearly all the great masters. Fra Angelico has painted angels with trumpets, both straight and bent. The idea of bending the tube in three parallel branches is sometimes ascribed to Maurin (1498-1515), but pictures show that it must have been practised in Italy before that time. This form of trumpet, known as the natural, subsisted for three hundred years, and performers on it had acquired great dexterity and a large compass to the twentieth harmonic, as is proved by studying the scores of Handel and Bach. There is a modern straight soprano octave trumpet with three pistons, called the Bach trumpet, which is peculiarly adapted for the scoring of those great masters. The slide, keyed, and valve trumpets are the later developments of the instrument. Two or three trumpets are used in the orchestra as a rule; some of Wagner's scores, such as "Tannhäuser" and "Lohengrin," require many more. There is a growing tendency, much to be regretted, to replace this instrument by the more commonplace cornet, which has a less noble timbre. This is specially the case in France. Wagner has scored for a bass trumpet with pistons in E flat, which is really a modified trombone. The trumpet was not a favorite instrument with Beethoven, and there are no difficult passages for it in his works, although the trumpet-calls in the "Leonore" overtures, Nos. 2 and 3, are very important.

XVIII. BRASS-WIND

THE OPHICLEIDE AND THE DOUBLOPHONE

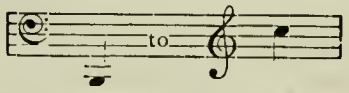
French, Basse d'Harmonie or Ophicleide.
German, Ophikleid.

THE ophicleide belongs to the class of brass-wind instruments with cup-shaped mouthpieces, and it is one in which the length of tube is varied by means of lateral holes and keys.

Construction.—The instrument consists of a conical wooden or brass tube, widening out gradually to a funnel-shaped bell, which is vertical; the tube is doubled upon itself once, ending at the narrow end in a tight coil, from which protrudes a straight piece bearing the mouthpiece, which is a hemispherical convex cup. The modern ophicleides have eleven keys, which are quite easy to finger.

Production of Sound.—The lips stretched across the mouthpiece act as vibrating reeds, or as the vocal cords in the larynx. The bell can give out the fundamental C, but, as on the horn, it is practically impossible to produce it. Most ophicleides are in C; the first hole being left open lowers the pitch of the instrument a semitone to the key of B major; the second hole being kept closed raises the pitch a semitone from C to D flat; the third hole when closed raises the pitch to D; and so on with all the other holes, giving thirty-eight semitones. The method is similar to the positions on the violin and on the slide-trombone. This instrument is capable of the most accurate intonation.

Compass.—The compass of the ophicleide in C (the most used) is from



with all chromatic semitones; that is, just over three octaves. Both bass and treble clefs are used in notation. It is a non-transposing instrument.

Quality of Tone.—The tone of the lower registers is rough and bold, but capable of sustaining above it masses of brass harmonies; that of the medium is coarse, and that of the upper weak and unsteady. It seems a pity that an instrument so powerful, so easy to understand and learn, capable of absolutely accurate intonation, and possessing such a full compass, should have to be discarded on account of its timbre. Mendelssohn used it as an excellent imitation of the snoring of Bottom the weaver, in his "Midsummer Night's Dream" overture.

Origin.—The name of the ophicleide means a snake and door-key in Greek; it is a development of the old serpent bass and of the Russian bassoon. The ophicleide was said to have been invented by Frichot, a French musician living in London, in 1790; the honor is also claimed for Regibo, of Lille, who made improvements in the bore of the old serpent in 1780; and by Halary, of Paris, who claims the discovery of it in 1815, as derived from Halliday's keyed bugle, invented in 1810. Halary patented the ophicleide in 1821. It is recorded that two ophicleides were used at a musical festival in Westminster Abbey in 1834. There is very little concerted music written for this instrument. Mendelssohn seems the only classical writer who employs it freely. The parts written for the serpent in old music were given to it, but now they are played by the double bassoon.

THE DOUBLOPHONE

This is a new Besson instrument of a compound nature. It belongs to the class of brass instruments with cup-shaped mouthpieces.

Construction.—It consists of (1) a three-valved euphonium and (2) a perfect valve-trombone. In form it resembles the euphonium with a second bell at an angle of about forty-five degrees to the original one. The doublophone possesses two complete sets of tubing: (1) the brass tube, with wide conical bore of the euphonium, and (2) the narrow tube, with mixed cylindrical and conical bore, of the trombone. Both these tubes are in length and diameter of the usual proportions. The three pistons are common to both instruments, having a double set of bores, one for the euphonium and one for the trombone; a fourth auxiliary piston has a hook which enables the player to pull it out with the left thumb, and it returns automatically by means of a spring, when released, to its normal position. This fourth piston effects the instantaneous change from one instrument to the other; when it is closed, the column of air travels through the wide tubing of the euphonium; on opening the piston, the exit of the air is through the smaller-bored tubing and bell of the trombone; this latter unscrews, and can be taken off when only the euphonium is needed.

Compass and Production of Sound.—These are the same as for the tenor valve-trombone and the barytone euphonium. It is a non-transposing instrument; the music for it sounds as it is written.

Quality of Tone.—The tone is pure, rich, and full for the euphonium and clear and ringing for the trombone. For obtaining these effects in high degree, perfect mastery should be acquired by the player. Any misuse of the instrument becomes painfully apparent.

XIX. BRASS-WIND

THE CORNET

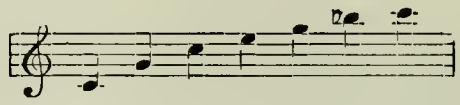
French, Cornet-à-Piston. *German,* Cornett.
Italian, Cornetto.

THE cornet belongs to the class of brass instruments with cup-shaped mouthpieces.

Construction.—It is composed of a cylindrical tube of brass or electrosilver of a larger bore than that of the trumpet, but becoming conical just near the bell. This tube is doubled round upon itself. The bore of the cornet is mainly conical (but of a less pronounced taper than that of the flügelhorn) and also partly cylindrical, owing to the necessity of making all the valve-tubes and tuning-slides cylindrical. The mouthpiece, as before mentioned, is cupped like that of the trumpet, but larger, and as for that instrument the choice of the diameter depends much on the lip of the player.

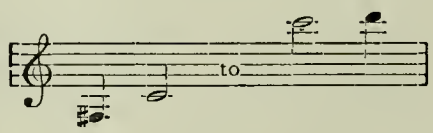
Production of Sound.—The sound is produced by stretching the lips across the mouthpiece, making them act like the vocal cords, and setting them in vibration by means of the breath. The harmonic series from the second to the eighth partial is obtained by the varied tension of the lips and pressure of breath called overblowing.

Harmonic Series.



The intermediate notes are obtained by means of three valves which lower the pitch, respectively, 1 tone, ½ tone, 1½ tones, by which means a chromatic scale throughout the compass can be obtained.

Compass.—The compass of the cornet is:



Quality of Tone.—The tone is somewhat between that of the horn and the trumpet, with all the blaring, penetrating quality of the latter, but without its heroic, majestic quality. There is a growing tendency in some orchestras, notably in France and America, to allow the cornet to supersede the trumpet, which is greatly to be regretted; for although the cornet is bright in tone and an agile instrument with great technical capabilities, its sound is hard and commonplace, and more suitable for solo playing or military music than for rendering serious concerted works. In Germany it is little used except in military bands.

Possibilities.—Notes sustained, crescendo or diminuendo; diatonic or chromatic scale and arpeggio passages; leaps; trills; and, in fact, all kinds of musical figures in any key, can be easily played on the three-valved cornet. Double-tonguing is also practicable, as in the case of the flute; that is to say, the articulation with the tongue of the syllables "ti-ke" for double and "ti-ke-ti" for triple, produces a staccato effect. Cornets can be transposed, by means of crooks, into various keys; those of B flat and A being the most used. Crooks are interchangeable spiral tubes

which add to the length of a column of air, and therefore to the depth of the pitch.

Origin.—The prototype of this instrument is thought to be the old posthorn, but the cornet seems to have been gradually evolved from the keyed bugle and the trumpet, rather than invented, and has been called a hybrid between the bugle and the high trumpet; it gives the same harmonics as the former, though the bore of the bugle is conical throughout. The modern cornet first made its appearance at the beginning of last century, though the name was formerly used to designate an ancient instrument of wood having a conical bore terminating without bell and blown through either a cup or a funnel-shaped mouthpiece.

SECOND SECTION

STRINGED INSTRUMENTS

(*a*) *Played with a bow:* The Violin, Viola, Violoncello, Double Bass.
(*b*) *Twanged by the fingers:* The Harp.

I. THE VIOLIN OR FIDDLE

French, Violon. *German,* Violin or Geige.
Italian, Violino.

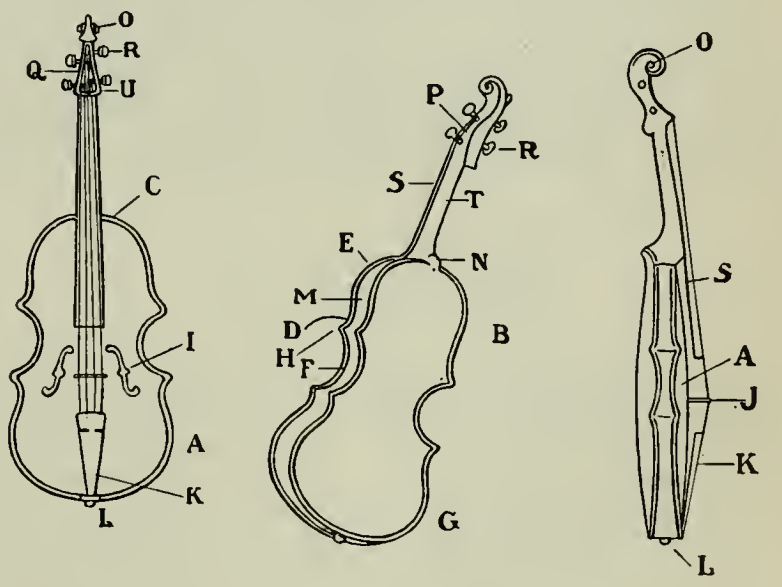
THE violin belongs to the class of stringed instruments played with a bow.

Construction.—It is made entirely of wood (except the strings), and consists of two parts: (1) the body; (2) the neck.

1. The body comprises: (A) The belly or soundboard forming the uppermost part of the body, and slightly and delicately arched. (B) The back, arched in the violin family and flat in that of the viols. (C) The purfling, a delicate little molding forming a border round the belly and back. (D) The edges which project over the sides or ribs and are called upper bouts (E) round the shoulders; center bouts (F) at the incurvations; and lower bouts (G) from the latter to the tail-pin. (H) The corners, which are strengthened from within by means of the four corner blocks, 1½ inches in thickness, which fill in the corners and lie closely upon the inside between the soundboard and back. (I) The f-holes (as the sound-holes are called from their shape), which form a distinctive feature of the violin tribe. (J) The bridge, which assumed its present delicate proportions under Stradivarius. (K) The tail-piece, which is pierced with sufficient holes to receive the strings. (L) The tail-pin with its rest, which is the kind of button to which the tail-piece is attached by means of a loop made from a gut string (generally a D string), and which the ebony rest supports at the edges of the violin, thus protecting them, and preventing the rubbing or chafing that would otherwise result from the tension of the loop. (M) The shoulder, which is at the base of the neck, where it fits on to the body of the violin round the button (N) which is cut in one piece with the back—not added.

2. The neck comprises (O) the volute called the scroll, with (P) the cheeks of the scroll forming the walls of the peg-box (Q); O, P, and Q constituting the head. (R) The pegs, which are four in number in the violin, viola, and violoncello, and three, four, or five in the double bass, are screws serving to tighten or slacken the strings which are wound round them. (S) The fingerboard, which lies flat on the neck, but stands away from the soundboard; it enables the strings which would otherwise be open to be stopped by the fingers at any of the intervals of the diatonic and chromatic scale. (T) The neck proper, which is adjusted to the body at the shoulders round the button (N). (U) The nut, which is a small strip of ebony forming a little bridge between the peg-box and the fingerboard, is provided with small grooves to receive the strings and raise them clear of the fingerboard.

In the interior of the violin for the support of the bridge, and placed under its right foot, is a thin cylinder of wood called the sound-post; under the left foot



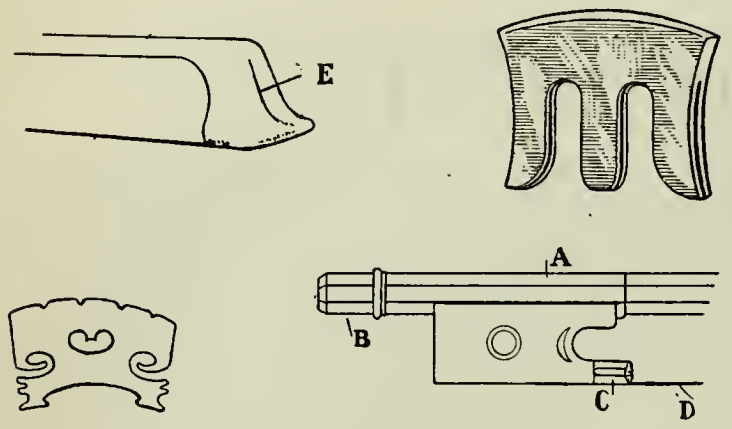
is a beam called the bar, which is a piece of wood glued on lengthways to the arched soundboard.

The back, ribs, and bridge are of maple wood; the soundboard, bar, and soundpost, of fir; the fingerboard, nut, tail-piece, and pegs, usually of ebony; the exterior is varnished.

The most perfect bow, which serves as a model for others, is the one we owe to François Tourte, born in Paris, in 1747. It consists of:

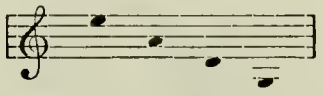
(A) The stick, made of Pernambuco wood, which alone combines the requisite lightness and power of resistance; it is bent by heat till it is slightly convex to the hair. (B) The screw or ferrule at the extremity of the stick held by the hand, which is the means of tightening or loosening the hair of the bow. This screw, about 3½ inches long, hidden within the stick, runs through the eye of another little screw at right angles to it, which is firmly imbedded in the nut.

(c) The nut slides up and down in answer to the screw along the stick, and contains a little cavity or chamber into which the knotted end of the hair is firmly fixed by means of a little wedge, and then flattened into a ribbon by means of a ferrule. The hair outside the nut is still further protected by a little mother-of-pearl slide. The hair (D) is carefully chosen from the best white horsehair, and each of the 150 or 200 composing the half-inch wide ribbon

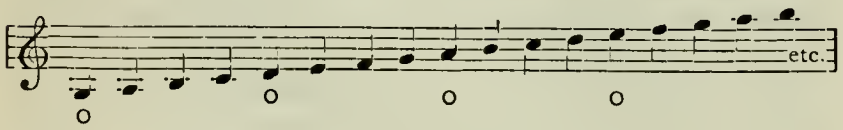


of each bow must be perfectly cylindrical and smooth. The head of the bow (E) is cut in one piece with the stick, and is fitted with a chamber and wedge contrivance similar to that of the nut, and in it the other end of the hair is immovably fixed.

Production of Sound.—Notes are produced in various ways on the violin. 1. The open notes by drawing the bow (the edge of the horsehair held at right angles to the strings) backward and forward between the bridge and the fingerboard, thus setting the strings in vibration. The names of the open strings are (1) E, (2) A, (3) D, (4) G.



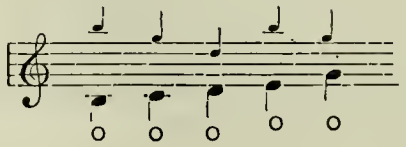
2. Every other chromatic and diatonic succession of notes is obtained by using the bow as above, and in addition, pressing one of the strings against the fingerboard, with one of the four fingers of the left hand, according to the notes desired, thus shortening the strings by what is called stopping. The hand slides up the neck of the violin in fourteen different positions, each beginning one degree higher than the last, and using each of the four fingers in succession. This will be better understood from the following diagram. The first seven positions are most used:

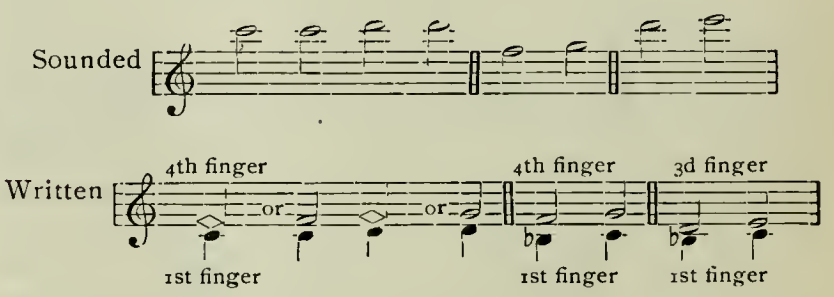


1st position	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4 etc.
2d "		1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
3d "			1	2	3	4	1	2	3	4	1	2	3	4	1	2 3
4th "				1	2	3	4	1	2	3	4	1	2	3	4	1
5th "					1	2	3	4	1	2	3	4	1	2	3	4
6th "						1	2	3	4	1	2	3	4	1	2	3 4
7th "							1	2	3	4	1	2	3	4	1	2 3

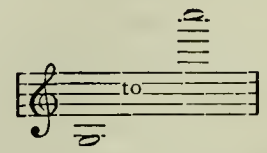
The "o" represents the open string. Beginning on the G string, and playing four notes in the first position on each of the strings (the first on each string being an open note), the above passage is obtained.

3. The third method of producing notes on the violin is by harmonics, notes having a different tone-color, and enabling the performer considerably to extend his compass in the highest register; there are two kinds of harmonics, natural and artificial. These harmonics are the tones which a string gives when, instead of vibrating as a whole, it vibrates in parts. The natural harmonics are obtained by touching the strings with the fingers of the left hand, so as to divide them in their length without sufficient pressure to bring them into contact with the fingerboard. The natural harmonics are indicated by an "o" under the note to be touched. The artificial harmonics make even higher sounds possible, and are produced by stopping an open string firmly with the first finger, and touching the string lightly with one of the other fingers at the intervals of a fourth (most generally used and easiest), of a fifth, or of a third. A few examples are subjoined; the complete list would be beyond the scope of this work.

Natural harmonics on the G string.

The little notes above show the harmonics, the quarter notes below, the note touched to produce it.

Artificial harmonics.

The quarter notes played with the first finger are pressed firmly, and the half notes are touched lightly with the fourth or third finger, thus producing various harmonics.

Compass.—The compass of the violin varies from three to four octaves generally in the orchestra, but in the high register no true limits can be assigned, for the virtuosi are continually extending it according to their skill.



The treble or G clef is used in notation.

The violin is a non-transposing instrument, which can play in all keys (the music for it sounds as written), but those which contain most open notes, i.e., those of C, G, D, A, E, F, and their relatives minor are the best, for the open notes are more sonorous than the stopped ones.

Quality of Tone.—An enormous variety of quality can be obtained from this instrument. Of the four strings, the notes of the E string are clear and sharp,

of the A string soft and round, of the D string very mellow and deep like the chest notes of the human voice, and of the G string, perhaps because covered with silver wire, broad and full. The harmonics have a quality resembling that of the flute (hence their name in French and German, flageolet), of birdlike ethereal clearness and softness.

If the strings of the violin are set in vibration by the bow near the bridge (sul ponticello, sur le chevalet), the tone becomes shriller, harder, and more incisive, as also when the bow is used near the nut; (au talon) when the bow touches the strings over the fingerboard (sul tasto, sur la touche) the tone becomes soft and flutelike. When the point of the bow is used, lightness is obtained—from the heel energy and from the whole length amplitude.

In addition to these, innumerable shades of tone can be produced on the violin by an imperceptible movement of the arm, a pressure with the bow, an unconscious sentiment of the performer, for there is no instrument, except the voice, that responds more readily to the soul of the musician, or is capable of greater expression; from it proceed at will sighs, laments, weeping, musing, joy, mirth, triumph, passion, etc.

Possibilities.—The technical possibilities of this instrument are almost infinite: chromatic and diatonic scale and arpeggio passages, both legato and staccato; chords (with reservations), trills, grace notes, sustained notes, diminuendo and crescendo, leaps, etc. Varied effects are produced by the tremolo—a rapid vibrating repetition of the same note by a rapid movement of the bow and by the pizzicato, when the strings, instead of being vibrated by the bow, are plucked by the fingers, as in playing the guitar, which produces dry, short notes without resonance. Both these devices, the tremolo and the pizzicato, were invented by Monteverde at the beginning of the seventeenth century for dramatic effect in his opera "Tancredi e Clorinda." Further effects are obtained by use of the mute or sordino, a little wooden or brass implement, like a tiny comb, placed on the bridge, and which acts as a damper and produces a muffled, veiled softness peculiarly penetrating.

Origin of the Violin Family.—Two principal and diametrically opposed opinions prevail as to the ancestry of the violin. The first derives it from the Greek lyre through the intermediary of the monochord and its successors, the tromba marinæ, the crwth, crowd, rebec, gigue, and viol, leaving the Moorish rebab out of the question altogether. The second derives the violin from the East through the rebab, introduced into Spain by the Arabs in the eighth century, and gives it the ravanastron of the Hindus for a progenitor.

In determining the ancestry of the violin, let us leave the bow out of the question; firstly, because even less is known of its history than that of the violin; secondly, because it was applied equally to most stringed instruments with a resonating body and bridge, which before had been twanged by the fingers or plectrum.

The chief feature of the violin is the sound-chest, which, roughly speaking, is composed of two arched boards connected by ribs or sides in contradistinction to the vaulted backs and flat soundboards without ribs of the rebecs, gigues, crwths, lyres, lutes, mandolins, like a vertical section of a pear.

There was an ancient stringed instrument with a shallow sound-chest, of which the flat parallel boards were joined by ribs; in addition, its various types possessed bridge, pegs, tail-piece, sound-holes, purflings, and perhaps fingerboard; this prototype of the violin, which differs chiefly in its earliest form by having no neck, is, moreover, identical with the fiddle and violin in name; this instrument is the cithara of the Greeks, the chetarah or ketharah of the Chaldees, the kissar of the Nubians, the kithara of the Arabs (pronounced by the Arabs of Northern Africa "githara," by the Moors of Spain, cuitra or guitra, and finally called guitarra before the fourteenth century, and in England, guitar).

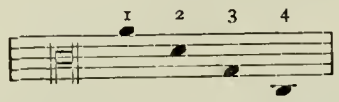
This instrument, differing in construction from the lyre, but of the same family, and introduced to the Greeks from Asia, did not come to us solely through the Arabs; before their invasion of Spain, the instrument was already in use there, introduced by the Romans under the name of fidicula (later corrupted and softened to vihuela, vielle, viol). San Isidore, a bishop of Seville, of the seventh century, tells us that the ancients called the kithara *fidicula.* Now the guitar-fiddle of the troubadours has the characteristic sound-chest of the violin, incurvations, bridge, sound-holes, tail-piece, fingerboard, and bow, all differing in detail from those of the modern violin, of course, but similar in principle. The ancestor of the modern guitar was identical with the guitar-fiddle until the moment when the bow was applied to the latter, then it rapidly developed into vielle, viol, violin; while the guitar remained practically stationary.

The instruments with vaulted sound-chests, the rebab, rebec, crwth, crowd, rotta, gigue, need not be taken into consideration; they reached no modern development and are now extinct (the lute and mandolin are directly derived from Arab instruments of the same date as the rebab); further, they did not possess a single feature of the violin not already shown in the cithara.

The first steps toward the production of the violin are ascribed by some to Gaspar Duiffopruggar, or Tieffenbrücker (1514-72). He was born in Bavaria, and lived successively in Bologna, Paris, and Lyons. His violins were much prized for their beautiful tone, and are now very rare. Others name Gasparo da Salo as the inventor of the first modern violin, at the end of the sixteenth century. It is, however, from Cremona that we get the perfect instrument from the hands of the Amati family (1592-1682), Antonio Stradivarius (1650-1737), and the Guarneri family (1630 to about 1695). The first solos for the violin were written by Biagio Marini in the middle of the seventeenth century. Monteverde was the first to assign to the violin its proper place as leader and to give to the strings a prominent position in the balance of the orchestra. In modern orchestras of average size, there are from 18 to 38 violins, divided into firsts and seconds. On some great festival occasions, as will be seen from the table given on a preceding page, a vastly greater number have been employed. The tremendous effect of such a combination passes all description.

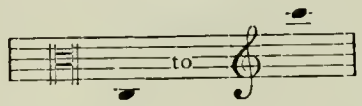
II. THE VIOLA

THIS member of the violin family is a little larger than the violin, and the remarks as to construction, possibilities, and origin apply equally to the viola —its compass lies a fifth below that of the violin, the four strings being (1) A, (2) D, (3) G, (4) C.



The alto clef, the C clef on the third line, is used in notation, except in the high register, for which the G clef is used.

Compass.—The practical compass of the viola is from



or higher, according to the capabilities of the performer.

Quality of Tone.—The sound of the strings of the viola is a peculiarly telling one and melancholy in accent. The tone of the upper register, forming the link between the cello and violin, is most used in the orchestra.

The viola has been much neglected and long unappreciated by musicians, who were content to use it to double, an octave higher, the upper part of the bass. The great masters since Mozart, however, have recognized its merits and written melodies and separate harmonies for it. The tone of the viola is so penetrating and so captivating to the ear that it is not necessary to have as many violas as second violins in the orchestra.

Ritter Viola.—The ordinary viola is one-fifth larger in size than the violin, while its strings sound a perfect fifth lower. As the increased size is not sufficient to cause this lowering of pitch, the viola needs larger strings than the violin, and less tension. Both of these tend to dull the tone. Ritter constructed a viola half as large again as the violin, so that the depth of pitch depended on increased size alone. He called it the viola alta, but the public has given it his own name. It is so large that not every man can play it, but it is well worth playing, for its tones are full, rich, and very beautiful.

III. THE VIOLONCELLO

French, Violoncelle. *German,* Violoncell.
Italian, Violoncello.

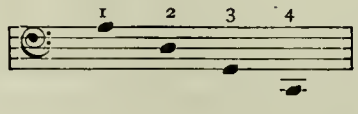
THIS instrument belongs to the violin family, and is constructed on the same principles, but much larger. On account of its size, it is either held between the performer's knees, or it is made to rest on the floor by means of a foot or spike, the fingerboard pointing toward the left shoulder.

Production of Sound.—The sounds are produced in the same manner as on the violin, but the fingering is much more difficult; for the high register, shortening the strings by means of the thumb is resorted to. The thumb of the left hand is firmly placed horizontally across the string at the note over which the sign ⎍ or ⎍ is placed, and the four fingers then stop the notes in the usual manner. The thumb notes are of a thinner and less agreeable quality than the others, and, except with first-rate performers, very difficult to obtain absolutely true and even in tone.

Harmonics, natural and artificial, are produced as on the violin, excepting that in the latter kind, instead of the first finger, the thumb is used to stop the string, the other fingers touching the nodal points.

The harmonics are very beautiful on the cello, sounding like the mellow, round notes of the flute; and they are accordingly used in preference to the ordinary notes of the upper register, as these have no beauty and are not much called into use, especially in the orchestra, where they would encroach on those of the viola.

The four strings of the cello bear the same names as those of the viola, but are pitched an octave lower, i.e., (1) A, (2) D, (3) G, (4) C.



The bass F clef, the tenor C clef on the fourth line, and treble or C clef are used in notation.

Compass.—The compass is 3½ octaves with all chromatic intervals, and higher notes are obtained by virtuosi in solo playing.

Quality of Tone.—The tone is of extreme sonority, mellowness, and richness, the notes of the A string having a voice of penetrating vigor and passionate brilliancy, most suitable for rendering melodies. Nothing, in fact, can excel a mass of cellos on the A string in expression, in voluptuousness of sound and tender passion. The cello is the instrument most suited to express the deepest feelings of composer and performer.

Possibilities.—These are the same as for the violin, except that, on account of its greater length of string, passages requiring a great stretch of hand are less practicable, and owing to the great depth of quality and thickness of string the same extreme agility as on the violin is not possible; chords (with reservations), the pizzicato, tremolo, staccato, legato styles; trills, and the use of the mute are all practicable. In the orchestra the cellos often double the double bass an octave higher, and the music for both is written on one stave, and in that case with the word "bassi." However, since the days of Beethoven, melodies are frequently given to the cello. Wagner in his operas has scored solo melodies of wonderful beauty for this instrument.

Origin.—The name violoncello is a diminutive meaning "small violone," or double bass, not violin; but it is really a bass violin, formed on a different model to the violone, which has the sloping shoulders and flat back of the viol family, whereas those of the cello are

rounded. The cello is traced to Italy early in the seventeenth century, when it formed the fundamental bass in Church music; its use in secular music and as a solo instrument is of later date, in the eighteenth century. The first English cello was made during the reign of Charles II. The immediate predecessor of the cello was the viola da gamba, which in its day was a most important instrument. Its general disuse has been keenly regretted by many musicians. The violoncello was the only instrument admitted to the Church service by the Puritans in the early days of colonial life in America.

IV. THE DOUBLE BASS

French, Contrebasse. *Italian,* Contrabasso or Violone. *German,* Kontrabass.

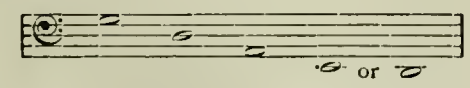
THE double bass is the largest of the stringed instruments played with a bow, and belongs really to the viol family.

Construction.—The double bass has slanting instead of round shoulders; that is to say, where the belly is joined by the neck and fingerboard the former has a very decided point, whereas in the violin, viola, and cello the fingerboard is at right angles to the horizontal part of a wide curve. It is thought that the shoulders of the double bass are of necessity made drooping for additional strength of construction, on account of the strain occasioned by the tightness of the strings. The double bass was formerly made with a flat instead of an arched back; now the instrument is as often made with an arched as with a flat back. The bow is shorter and stouter in make than the violin bow.

Production of Sound.—The chief difference between the cello and double bass in producing the sound is that in the latter, owing to the extreme length of the string, the stretches for the fingers are very great, and owing to the thickness of the strings great force is required to press them against the fingerboard when they are vibrating.

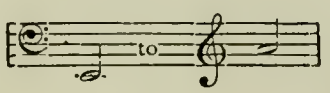
On account of the great size of the double bass the performer often plays standing.

The four-stringed double bass is now almost exclusively in use in orchestras, and the four strings are tuned in fourths, thus:



The F or bass clef is always used in notation, and to save so many leger lines, the music is always written an octave higher than played; but the double bass is not otherwise a transposing instrument.

Compass.—The compass is nearly three octaves, from

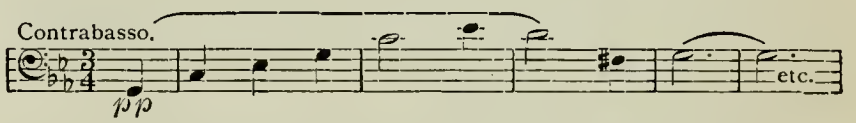


an octave lower.

Quality of Tone.—The tone is rather rough, very powerful, and varies greatly in its degrees of loud and soft. The deep notes when played piano sound weird or grotesque, and pizzicato tones are used sometimes instead of the kettledrum; when forte, the tone is overwhelming, grand, gigantic. The lowest octave is seldom used, except as a fundamental octave bass to cello, bassoon, or trombone. The tone in the pizzicato is full and rich, as the vibrations are slow, and it changes character according to the harmonies which lie above it. With a chord of the diminished seventh above it, the pizzicato sounds wild and threatening, but with the common chord, calm and majestic.

Both natural and artificial harmonics are possible on the double bass, but the natural are the best (see what is said of "harmonics" in connection with the violin). The upper register is not used in orchestral music, as that pitch belongs to the cello.

Possibilities.—Quick passages, though possible, are not advisable: they cannot sound clear, for the strings require time to vibrate; but excellent effect is produced by what is called the "intermittent tremolo"; owing to the elasticity of the bow, it rebounds several times on the strings when a single blow is sharply struck, forming a series of short tremolos. Long tremolos would be too exhausting to the player to be much used in quick tempi.

The double bass is the foundation of the whole orchestra, and therefore of great importance; it plays the lowest part, often, as its name indicates, only doubling the cello part an octave lower. It is only since the beginning of the last century that an independent voice has occasionally been allotted to it—as in the scherzo of Beethoven's symphony in C minor:

In the finale of the Fourth symphony and the trio of the scherzo of the Fifth, Beethoven also made daring innovations on the contrabass, giving it most rapid and independent passages.

Origin.—Whether the violin or the double bass was the first invented is still a matter of dispute. As the double bass has the characteristics of the viol family, it was probably the earlier instrument, and its name, which means "large viol," seems to indicate that it is an offshoot of the viol, from which it only differs in the matter of the number of strings and of the sound-holes. These, instead of being C-shaped, back to back, are f-holes, as in the violin. The most probable hypothesis is that it is the bass viol brought up to date after the violin made its appearance, to complete the quartet.

V. THE HARP

French, Harpe. *German,* Harfe.
Italian, Arpa or Harpa.

THE harp belongs to the class of stringed instruments of which the strings are twanged or vibrated by the fingers.

Construction.—The harp is an instrument of triangular shape of the most elegant and beautiful pro-

portions. Its various parts are (1) the pedestal or pedal-box, on which rest (2) the vertical pillar, and (3) the inclined convex body in which is set the soundboard; the pillar and body uphold (4) the curved neck with (5) the comb which conceals the mechanism for stopping the strings.

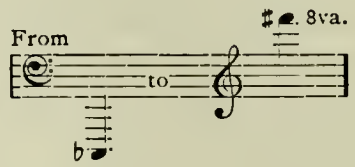
1. The pedestal or pedal-box forms the base of the harp, and in both single and double action harps contains seven pedals; the difference between the two actions is that in the single the pedals only raise each string one semitone, being capable of one drop only into a single notch; whereas in the double-action harp, the pedals, after a first drop, can by a further drop into a second notch shorten the string a second semitone, thus making each string serve for flat, natural, and sharp. Each of the seven pedals acts upon one note of the diatonic scale of C flat major throughout the compass. This scale was not chosen arbitrarily, but out of necessity, on account of the construction of the harp with double action. The pedals remain in the notches until released by the foot, when a spiral spring sends the pedal back into its normal position. This spring can be seen lying under the pedal by turning up the harp. The pedestal, as its name indicates, serves merely to allow of the harp standing upright and to hold the pedals; hence its other name pedal-box.

2. The vertical pillar is a tunnel in which are situated the seven rods worked by the pedals, which set in motion the mechanism situated in the neck of the instrument. The pillar apparently rests on the pedestal at the base of the body; in reality it rests on a shoulder of brass very firmly screwed to the beam forming the lowest part of the body; and the pedal-box and its cover can be removed without in the least disturbing this connection.

3. The body or sound-chest of the harp is in the shape of half a cone. Erard was the first to make it in two pieces of wood, generally sycamore, instead of in staves like that of lutes, mandolins, etc. The flat soundboard is of Swiss pine. The body is strengthened on the inside by ribs, and at the back are five sound-holes, which, in older models, were furnished with shutter-doors opened at will by the swell pedal (the fourth from the left, worked by the left foot). As the increase of sound obtained by means of the swell shutters is practically nil, they have been discarded in the newest models. After making a knot at the end of the strings, they are inserted through holes in the center of the soundboard, and kept in their places by means of pegs, each provided with a groove in which the string lies.

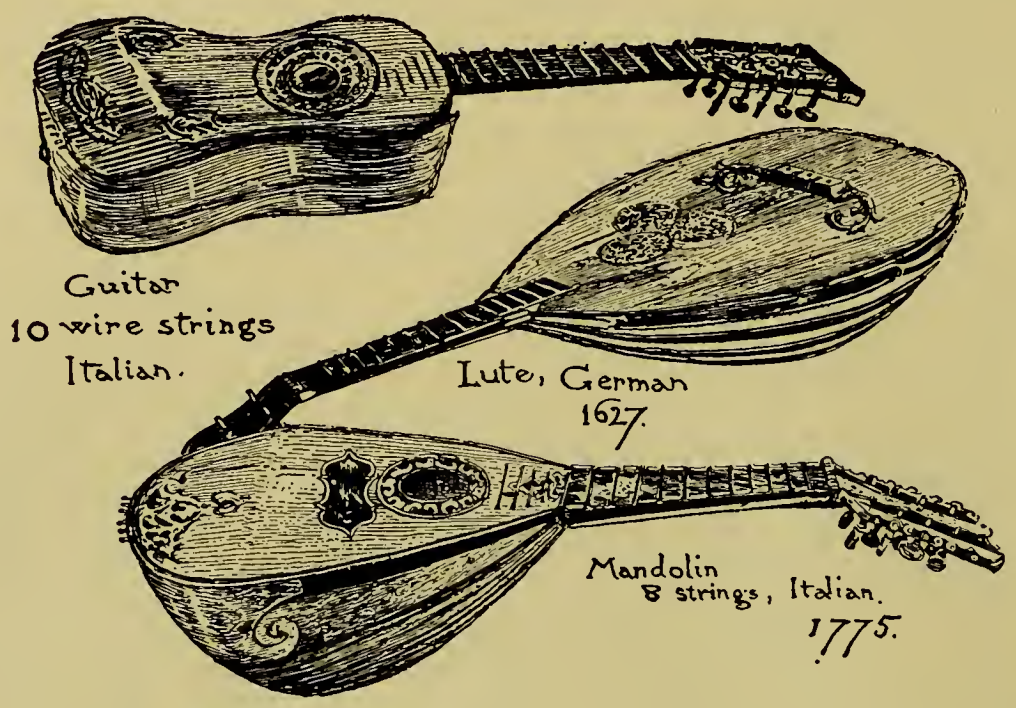
4. The neck is a curved piece of wood which rests on the body at the treble end of the instrument, and joins the pillar at the bass end. In it are set the tuning-pins, round which the strings are wound. The neck further comprises two brass plates, sometimes called the comb, which conceal part of the mechanism for shortening the strings and producing additional semitones by the agency of the pedals. On the front brass plate (to the left of the player) are to be seen first a row of brass bridges, against which the strings rest on leaving the tuning-pins, and which determine the length of the string from the peg in the soundboard; secondly the two rows of brass disks called forks, connected by steel levers, each disk furnished with two studs for grasping the string and shortening it. If one watches these while the harp is being played, he will see that when the pedal is depressed to first notch the lower disk turns a little way on an arbor or mandrel, still keeping the studs clear of the string; the external steel levers are set in motion, and the result is that the upper disk revolves also till the string is caught between the two studs and shortened. If the same pedal be pressed down to the second notch, the lower disk revolves again till the string is a second time grasped and shortened, the upper disk remaining motionless the while. The reason for this is that each pedal is a lever set upon a spring, and by depressing the pedal, the pedal-rod in the pillar is drawn down, setting in motion the chains and arbors connected with its upper extremity and situated within the brass plates, with the visible result described above.

The strings are of gut in the middle and upper registers, and of covered steel wire in the bass. The C strings are red and the F blue. The strings are usually forty-six in number, and are arranged in the diatonic scale of C flat major.

The compass of the harp is usually 6½ octaves.

The double stave is used in notation with the treble and bass clefs.

The old single-action harp, before the time of the Cousineaus, used almost always to be tuned in the key of E flat major.

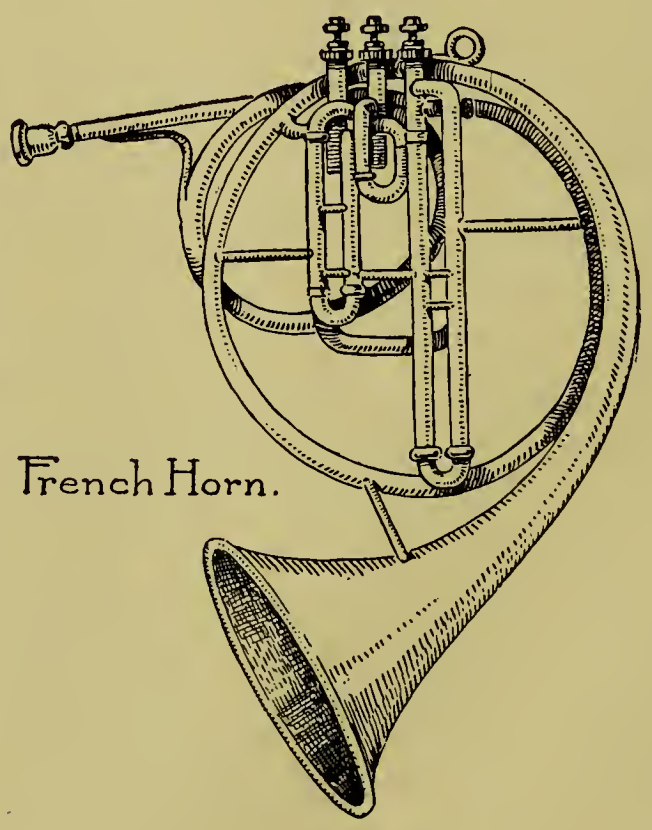
Production of Sound.—The modern harp with double action is an instrument on which the enharmonic scale can be shown and heard, so that the appreciable difference between, for instance, F sharp and G flat can be detected. The harp in its normal condition, it has just been stated, is tuned to C flat major, but the performer can transpose it himself in a few seconds, by means of the pedals, into any other key. Each of the seven pedals influences one note of the scale throughout the pitch, beginning at the left side with D, C, and B, worked by the left foot (the pedals are called by their note names without reference to the fact that the harp stands normally in the key of C flat major), the swell or crescendo pedal now intervenes, and toward the right are the E, F, G, and A pedals, worked by the right foot. The pedals, on being pressed by the foot, sink at will into a first notch, raising the pitch of all the notes of that name a semitone, or into a second notch, raising the pitch a whole tone. The pedals remain in the notches until released by means of the foot, a spring then causing them to rise to the notch for naturals or the flat position. On the D pedal being lowered into the first notch, the D flat becomes D natural, and into the second notch D sharp, and so on for all the pedals. If a piece, therefore, be in D flat major, the instrument is transposed to that key by depressing the F and C pedals to the first notch; if the piece be in E major, the E, A, and B pedals must be slipped into the first notch



Violoncello.

Double Bass.

Violin



French Horn.

Clarionet

A GROUP OF INSTRUMENTS

From Drawings by Harry Fenn

natural, and those of F, G, C, and D to the second sharp, and so on through all the keys. Accidentals or changes of key are easily made by means of the pedals, providing the transition be not too sudden. The reader will see that it is quite easy to transpose any piece of music into another key on the harp, as the fingering of any given passage is absolutely the same in all keys. Although the harp is thus able to transpose into any key at will, yet it is not called a transposing instrument, since its part in the score sounds exactly as written.

Only the thumbs, first, second, and ring fingers are used to vibrate the strings, the little finger not being either long or strong enough for the purpose.

Quality of Tone.—The quality of tone on the harp does not vary much in the different registers, but its tone is most brilliant and full in keys with flats, for then the strings are open, and not shortened by the pedals; in those with many sharps its tone becomes more penetrating, but less sweet; it might be characterized as resonant, but weak in the bass for any but solo purposes, clear and penetrating in the middle and treble, and very hard and dry in the last octave and a half. When used in an orchestra, with other instruments playing anything but pianissimo, the lower register cannot be heard, and the notes of the upper, when reinforced by flutes, piccolos, or oboes, give incisiveness and crispness to the parts, but the actual notes of the harp are indistinguishable. The composer is therefore dependent on the middle register for his tone-color, and even then the accompanying parts must not be too heavily orchestrated, for harps cannot cope successfully with strings played sostenuto.

Various effects, however, can be produced on this instrument (1) by harmonics; (2) by damping; (3) by guitar tones; (4) by glissando.

1. Harmonics are produced by resting the ball of the hand on the middle of the string and setting it in vibration by the thumb or the first two fingers of the same hand; the notes thus produced are of a very mysterious and beautiful tone; they are only used in the middle register, as the upper harmonics are wanting in tone. Two or three harmonics can be sounded together with the left hand (as it plays the lower register), and by using both hands, of course, as many as four are possible. 2. Damping is easily effected by laying the palm against the string in the bass and the back of the finger in the treble. 3. Guitar or pizzicato notes are obtained by twanging the strings sharply in their lower part, near the soundboard, with the nails. 4. The glissando is effected by sliding the thumb or finger along the strings in quick succession; and this does not necessarily produce a diatonic scale passage, for the harp can, by means of the pedals, be tuned beforehand to chords such as that of the diminished or dominant seventh, etc., etc.

Possibilities.—It is possible on the harp to play all diatonic scale and arpeggio passages—no chromatic, however, except in very slow tempo, on account of the action of the pedals, which requires time; chords of as many as four notes in each hand; trills (in the orchestra these are only effective in the upper register); while turns, successions of double notes in thirds, sixths, and octaves, can be easily played by using both hands, and are just possible in some cases to good players with one. The same note can be repeated slowly or quickly; in the latter case only by tuning the next string to a duplicate note, so as to give the string time to vibrate. For instance, if a repetition of G sharp be required, the G pedal is depressed to the second notch, and the A left in its normal condition, or upper notch, so that both strings practically sound the same note; the repetition is then made by two different fingers on different strings; the crescendo and diminuendo can also be effected. Although G sharp and A flat are the same on the piano and are called "synonymous," they are not quite identical in the scale of nature; there is a small but appreciable interval called enharmonic between them.

Origin.—The origin of the harp is anterior to the earliest records of civilization, and may have been suggested by the bow, since in the earliest representations of Egyptian harps there is merely a bow to which are fastened several strings, instead of a distinct neck and body. No Egyptian harp has been found with a pillar. James Bruce was the first to discover that this instrument was known to the Egyptians, for he found a painting on a wall at Thebes in which are depicted two musicians playing harps which must have stood about six feet high. One of these is bow-shaped, and the other triangular; neither has a pillar, but in both the pedestal is highly ornamented and carved. This painting is assigned by Egyptologists to the thirteenth century B.C. An instrument having affinities with both primitive harp and nefer (a sort of guitar), and called a nanga, was bow-shaped, with a boat-shaped sound-chest, a parchment or skin soundboard, down the center of which one end of the string was fastened to a stick, showing the harp principle, while the other was wound round pegs placed in the upper part of the bow. Illustrations show us that this primitive harp was held horizontally on the shoulder in what must have been an exceedingly uncomfortable attitude.

The Assyrian harp was similar to the Egyptian, but less graceful; the sound-chest was placed uppermost, and the bar for attaching the strings at a lower angle; the pillar was absent. Early Irish and Welsh harps likewise have no pillar. The Irish harp of the seventeenth century had a straight soundboard, a curved pillar, and the neck was higher at the treble end than where it meets the pillar. The Welsh harp of the same period had a perpendicular body and a straight pillar of unusual height, so that the neck ascended from the body to it in a graceful curve.

During the Middle Ages many expedients were tried to obtain accidental semitones, but none proved satisfactory. Chromatic harps were developed by German makers of the eighteenth century. About 1720 the first attempt at pedal mechanism by means of crooks pressing on the strings was made in Bavaria by Hochbrucker, but the system was too faulty to become general. Two Frenchmen, named Cousineau, were the first to make harps without crooks and yet with stopped semitones, by curving the neck to determine the proportions of the strings. They seem to have had an idea of double-action pedals in 1782, but it was imperfectly carried out, and the Revolution put an end to their work for the time. It was Sébastien Érard who gave us the double-action harp, patented in 1810.

Over three centuries ago, in 1581, when orchestras were in their infancy, we hear that in the "Ballet comique de la Royne," performed at the Château de Moutiers, on the occasion of the marriage of Mary of Lorraine with the Duc de Joyeuse, harps formed part of the orchestra or *concert de musique*. Be that as it may, the use of the harp was not general in the orchestra then; the old masters never scored for it, and it is only since about the thirties of the last century that it has found a place in orchestral music. At the present day there is at least one in every orchestra, to be used when the scores demand. As many as six are required and used at Bayreuth for Wagner's "Ring."

VI. TWO NEW HARPS

By Messrs. Lyon & Healy and
Messrs. Pleyel, Wolff & Co.

WHEN Sébastien Érard patented the double-action harp in 1810, it was thought he had put the seal upon the history of the construction of the harp, as the Cremona masters did upon that of the violin, but a few years ago two harps attracted attention in London and elsewhere, claiming, the one many substantial and important improvements in the old system, and the other the invention of a totally new one, as simple as it seems ingenious. Whether either of these harps will effect what it aims at—no less a task than to supersede all previous makes—is a question which only time can answer. Those who considered the Érard double-action harp perfect in its construction seem to have had reason on their side. The instrument which existed centuries before our era was absolutely simple and guiltless of mechanism; it had not even a pillar, and each string gave but one note. At the beginning of the last century the instrument was provided with complex and hidden mechanism which enabled the performer to modulate into every key, and besides to sound the enharmonic intervals throughout the compass. The instrument presented no insuperable difficulties to the learner, the tone was clear and pure, and the possibilities of its technique were many and various, if not all-satisfying. It fell short in two particulars: (1) no legato was possible, as indeed is the case with all stringed instruments of which the strings are twanged: (2) although each note could be played natural, sharp, or flat, a chromatic scale was only possible in very slow time—indeed, its leisurely pedal mechanism made it imperative that those who scored for the harp should thoroughly understand its construction. Other disadvantages of the instrument were that it so easily got out of tune, and that the strings constantly required renewing, owing to the action of the forks in shortening them for the semitones. When any little thing went wrong in the mechanism, there was nothing for it but to send the instrument to the maker for repairs. Eighty years elapsed without substantial alterations. The history of the construction of the harp remained the same. Before the old favorite make can be dislodged from its present position it will have to be proved that the old disadvantages have been overcome, or that a new field of technique has been opened out.

A simple statement of the claims of these two harps will enable the reader to form an idea of their merits, and as real excellence always finds its way to the front, time will do the rest.

THE CHROMATIC HARP

The very word chromatic, as applied to a harp, seems revolutionary; it would mean a totally new and extensive repertoire for the instrument, and if this harp fulfills its promises, this will indeed occur. The technique, too, will be entirely altered.

This harp is still of too recent a date and too untried for it to be possible to do more than give a very superficial account of it.

Origin.—The principles of the piano have been borne in mind in constructing this harp, which is practically without mechanism. Henry Pape, a piano manufacturer, had in 1845 conceived the idea of a chromatic harp, of which the strings crossed in the center as in the instrument under consideration, and a description of it was published in the shape of a report. It was, however, not considered successful and nothing more was heard of the subject until Mr. Lyon, manager of the firm of Pleyel, Wolff & Co., took up the matter, and brought out the present harp.

Advantages Claimed.—The advantages this harp claims are: (1) That the whole pedal mechanism of the old harp has been discarded; (2) that the metal framing insures the strings keeping in tune as long as those of a piano; (3) that from its absence of mechanism there is nothing to get out of order; (4) that its technique is very easily acquired.

Construction.—This harp consists (1) of a pedestal on castor; (2) of a steel pillar which upholds (3) a wide neck containing two brass wrest-planks on which two rows of tuning-pins are placed; (4) of a sound-chest in which is firmly riveted the steel plate to which the strings are fastened, and of a soundboard pierced with eyelet-holes, through which the strings pass to the string-plate.

There is a string for every chromatic semitone, and the instrument is set in the key of C major, the white strings representing the white keys on the piano keyboard and the black strings corresponding to the black notes. The tuning-pins for the black keys are set in the left side of the neck in alternate groups of two and three, and those for the white in the right side in alternate groups of three and four; the strings cross halfway between neck and soundboard, which is the point at which the fingers twang them, thus enabling the left hand to play black notes above and white below the crossing, and inversely for the right hand. The notes are tuned to a set of twelve tuning-buttons, each of which, on being pressed, gives out one note of the chromatic scale tuned to the pitch of the diapason normal. These buttons are placed in the neck of the harp.

Possibilities.—This chromatic harp allows of an extensive repertoire, it being, in fact, possible to play on it any piece written for the piano, so far as the actual notes are concerned, though not as written, of course, the legato style being impossible still. One can hardly imagine that Bach's fugues (which have

been played on this instrument) would sound well, or indeed have much meaning, on the harp. This new invention would considerably enlarge the technical possibilities of the instrument, but its extended repertoire, to satisfy the requirements of art, must be written specially for it.

To facilitate rapid execution, a damping pedal has been added, which lowers upon the strings a large damper placed under the neck.

The chief disadvantages of this harp (and what new invention has none?) would seem to be (1) that the fingers work in two different planes; (2) that the very fact of the metal frame and pin-plate (the latter placed *within* the soundboard), rendered necessary by the increased tension of the extra strings, would probably tend to weaken the tone of the instrument.

THE LYON & HEALY HARP

To the casual observer, this harp does not differ from the Érard double-action, unless it be that in some models the soundboard is made wider for the purpose of strengthening the resonance power of the upper octaves. The chief advantages it claims are: Great solidity of construction, insuring durability, a singing tone, great responsiveness to the touch, and finally, an original method of construction on an interchangeable plan, so that any part which happens to break or get out of order can be replaced by post from the factory, thus rendering the transportation of the harp itself for repairs unnecessary. The improvements in construction which produce the above results are as follows:

1. By means of a simple and original manner of disposing the steel links (called chains), which are connected by lever systems to the rods set in motion by the pedals, each disk, wholly independently of its octaves, can be adjusted at will.

2. Instead of the pedal-rods being placed loosely in the pillar side by side with only tape wound round them, the rods are placed inside tubes which form a metal bearing, these tubes being brazed together in the proper direction and position. The tubes are then fastened solidly into the pillar, all rattling and sticking being thus obviated.

3. With regard to the arbors or mandrels which carry the disks and studs by means of which the strings are shortened to produce the semitones, there are important alterations. The parallel holes in the brass plates, one-tenth of an inch thick, which form the bearings for the arbors, are subject to wear, and after a while these bearings become worn and have to be made smaller by means of a center punch.

The Lyon & Healy patent adjustment has a mandrel terminating in a taper collar which the tension of the strings on the disk cannot succeed in loosening, for as the hole grows larger the taper mandrel fills it up. The other end of the arbor rests on a spiral spring which holds it in its place with a yielding pressure which adjusts itself automatically to any slight change of form the metal frame may assume under climatic or other influences.

4. The body or sound-chest is now firmly connected with the pillar by means of two steel stirrups, which are riveted to the frame situated in the lower extremity of the body before the soundboard is screwed into its place. The other end of these stirrups is firmly fixed under the base-board of the pillar, thus bearing the strain of the tension of the covered steel and compound strings, which frequently causes ordinary harps to collapse at this joint.

5. By a new method of ribbing the body of the harp, it has been found possible to construct the swell-door in one instead of five pieces.

6. An original device called a spreader, placed within the sound-chest, prevents the breaking up of the soundboard near the point where the gut and compound strings meet and allows a free vibration of all the parts, thus producing a greatly increased volume of tone.

7. The stringing of this harp is accomplished without pegs, except in the upper octaves, the string being passed through a small eyelet-hole, and kept in its place by means of a knot.

The compass, quality of tone, and the possibilities of this harp remain practically the same as for the Érard.

THIRD SECTION

INSTRUMENTS OF PERCUSSION

INSTRUMENTS of percussion are divided into two distinct classes: (*a*) those of definite musical pitch which contribute definite notes to the harmony of the score, and (*b*) those of indefinite pitch which serve to mark the rhythm and add the tumult of festivity to the orchestra.

(*a*) Of definite musical pitch:
- Kettledrum.
- Bells.
- Celesta.
- Glockenspiel.
- Harmonica.
- Parsifal Bells (designed by Dr. Mottl).

(*b*) Of indefinite musical pitch:
- Bass Drum.
- Side Drum.
- Triangle.
- Cymbals.

I. THE KETTLEDRUM

German, Pauken. *French,* Timbales.
Italian, Timpani.

THE kettledrum belongs to the class of instruments of percussion having a definite musical pitch.

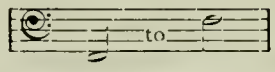
Construction.—This instrument consists of a piece of vellum stretched tightly over a hemispherical shell or pan of copper or brass, by means of screws working on an iron ring which fits closely round the head of the drum. The vellum is slackened or tightened at will, thus producing any one note within its compass of an octave. As each drum can give but one note at a time, and it takes some little time to alter all the screws, two or three kettledrums, often more, each tuned to a different note, are used in an orchestra or band.

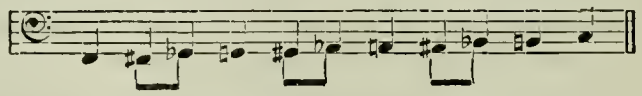
Various mechanisms have been tried to facilitate the changing of pitch, such as working the screws by means of a pedal, but the simpler model is generally used in orchestras.

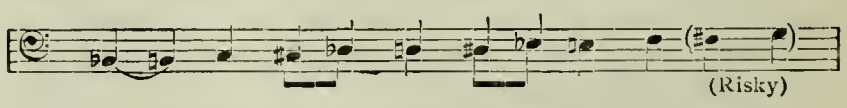
This is the only instrument of the drum family which can be tuned to any definite musical sound, and its notes are as nearly definite as the pizzicato tones of the double bass.

Production of Sound.—Two sticks are used to play the kettledrum, and these are of various kinds. The best are made of whalebone for elasticity, with a small wooden button at the end, covered with a thin piece of fine sponge. Others have a felt or india-rubber knob. Some are even made with a wooden uncovered knob, but are only used in exceptional cases to produce a harsh, noisy tone. The kettledrum is struck at about one quarter of the diameter from the ring.

Compass.—Kettledrums can be tuned to any note within the compass of the octave.



They are of two sizes and of two different pitches. The larger instrument, which it is not advisable to tune below F if a distinct and definite note is required, takes any one of the following notes:

and the smaller, which, if made higher than the following limit, would sound poor and thin and might cause the vellum to burst, is tuned to the following:



When there are only two drums, the tonic and dominant or the tonic and subdominant are generally chosen, being the notes which enter into the composition of most of the chords of the key. The bass clef is used in notation.

The kettledrums used to be treated as transposing instruments, the music being written as for the horn in C, the key to which the drums were to be tuned being indicated in the score; now, however, composers write the real notes for them, but without accidentals.

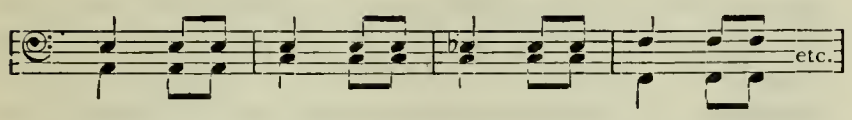
Quality of Tone and Possibilities.—The tone of a good drum in all but its extreme notes is sonorous, rich, and powerful. A harsh, overpowering quality can be obtained when noise rather than music is required, by using uncovered drumsticks.

The drums can be covered or muffled by placing a piece of cloth over the vellum to deaden the sound; this device produces a mournful tone most effective in orchestration.

By judicious scoring for this instrument, beautiful effects can be obtained in rolls, in crescendo and diminuendo, or in forte and pianissimo passages. A great variety of rhythmical figures, on one note, or in intervals with two or more notes, can be produced.

Passages in double notes such as the following, as well as many more complicated, will give an idea of

the capabilities of an instrument whose technique is even now developing.



This instrument has been used very effectively by Mozart and Mendelssohn, and Berlioz has introduced into his "Requiem" as many as eight pairs of drums, which require as many as ten drummers. Meyerbeer, in his opera of "Robert le Diable," wrote an entire melody, a march, for four kettledrums. Beethoven was the first to see that they might be used as solo instruments. The term drum used by musicians means the kettledrum, never the bass or side drum.

Origin.—From Egyptian, Assyrian, and Indian sculptures we have full evidence of the great popularity of drums of all kinds among the ancients. How the kettledrum reached Europe is a matter of some conjecture; some suggest through the Romans, as the Greeks knew the side drum, which they called tympanum. They or the Romans may also have known the kettledrum. Others attribute its introduction to the Moors of Spain. It was used in Germany from early times. The first mention of its use in England appears to be in Froissart's description of the entry of Edward III into Calais in 1347. Of the words used for drums in the Middle Ages, nacaire, tambour, tympan, and tambale or tabale, all but tympan, from the Latin tympanum, are derived from the Arabic words tambur, tubal, and neggareth, which seems to point to a Moorish origin of the kettledrum. The next mention of the use of this instrument in England occurs about 1606, in Nicholls's "Progression of James I": "The King of Denmark's grume, riding upon a horse, with two drumes, one on each side of the horses' necke, whereon he strooke two little mallets of wood, a thing verie admirable to the common sorte, and much admired."

The earlier manner of bearing the instrument was to suspend it from the neck of a man, who on the march bore it on his back in front of the drummer. In a miniature of an illustrated manuscript at the British Museum, an Eastern banquet is depicted in which the potentate is enjoying the music of various instruments, and among them two kettledrums strapped to the back of a Nubian slave. This manuscript dates from the fourteenth century, and is by a skilled Genoese. The kettledrum was first used in an orchestra by Lulli, in the reign of Louis XIV, and it has kept its place ever since.

II. KETTLEDRUM WITH INSTANTANEOUS SYSTEM OF TUNING

THE kettledrum in this form differs substantially from the ordinary drums.

Construction.—The construction differs from that of the kettledrum tuned by means of screws in the following particulars: A simple mechanism in the interior, consisting of a system of cords regulated by screws and rods, is worked from the outside by means of a handle. Some kettledrums have a little dial on whose face are 28 notches, each numbered, enabling the performer to tune the drum instantly to any note within its compass, by remembering the number that corresponds to each note, and pointing the indicator to it on the face of the dial. Of course the cords may stretch in time, flattening the pitch and causing the representative numbers to change. Temperature has a similar effect upon the pitch. Should a performer therefore find at a concert, for instance, that the heated atmosphere has put his drum out of tune, he need only turn the handle one or more notches to the right to bring his instrument back to pitch.

Each drumhead is capable of giving a compass of about half an octave; it will, therefore, be seen that each note has more than one notch at its service. Should the indicator point to No. 28, and yet by reason of the stretching of the cords the instrument be not sharp enough, another turn or two to the right, beginning again at No. 1, can be given, which will have the desired effect. To slacken the head, the handle must be turned to the left and a little catch lifted.

As this drum can be tuned in a moment by means of the dial to a certain note, there is no occasion to keep the head taut when the instrument is not in use.

Quality of Tone.—The little interior mechanism, which is of an elastic nature, has no detrimental effect on the tone, but on the contrary tends to increase its volume and improve its quality. The body of the drum, which acts as a sound-box in increasing the tone, has a sound-hole underneath.

Constantly new effects are being evolved from the kettledrums, simple as their tone-color seems to be. Wagner often employed them, in soft irregular strokes (entirely alone), to picture anxiety, suspense, or terror, as in "The Flying Dutchman" at the first meeting of Senta and the hero, in "Lohengrin" at the death of Telramund, etc.

Richard Strauss in his "Elektra" caused them to be struck with birch rods, to make a peculiarly strident tone.

III. ORCHESTRAL BELLS

GLOCKENSPIEL, HARMONICA, XYLOPHONE, CELESTA

Italian, Campanelli. *French,* Carillon.

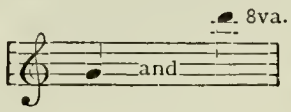
THE bells belong to the class of instruments of percussion with a definite sonorousness, and are of various forms and kinds, according to the use to which they are put. Bells are scored for either to mark the rhythm and add brightness and piquancy to music, or for the purpose of imitating church or other bells; it is with the former that we are chiefly concerned here, and for them the word bell is generally a misnomer, other shapes of metal or wood having been found more convenient. The term Glockenspiel is understood to mean a set or frame of bells that can be easily played by one performer by means of steel hammers.

Construction.—The pyramid-shaped Glockenspiel consists of an octave of semitone hemispherical bells, placed one above the other, and fastened to an iron rod which passes through the center of each. They gradually become smaller as the pitch rises, which

gives the instrument the shape of an elongated pyramid.

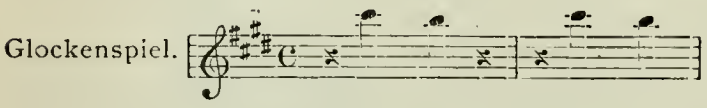
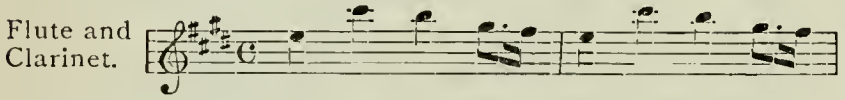
The lyre-shaped Glockenspiel, carillon, or harmonica, a newer model which has now replaced the pyramid-shaped, has instead of bells twelve or more bars of steel graduating in size according to their pitch. These are fastened to bars of steel which follow the same direction as the strings in a lyre, and are set perpendicularly in a steel frame in the shape of a lyre. This harmonica is played by means of little steel hammers attached to whalebone sticks.

Compass.—The compass of this instrument lies between

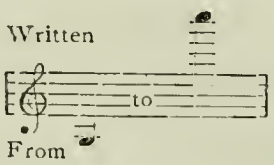


(real sounds), or even higher.

Quality of Tone.—Wagner has exercised exquisite judgment in the use of this instrument, notably in the Fire Scene of "Die Walküre" (last act), and in the Peasants' Waltz in the last scene of "Die Meistersinger."

Feuerzauber. "Die Walküre." Act III.

Sounded an octave higher.

The quality of tone given by these instruments is penetrating, clear, and sparkling. Mozart uses the Glockenspiel prominently for an entire melody in his "Magic Flute."

The xylophone is made of little wooden staves, each like a half-cylinder, resting on two wooden bars often covered with straw, and arranged in such a manner that each half-cylinder or semitone is isolated. The xylophone is played with two little wooden hammers, and has a compass of nearly or quite three octaves, according to the makers.

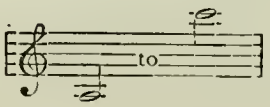


Sounded an octave higher.

The quality of tone is inferior to that of the preceding instruments and is not so clear.

The keyed harmonica is a fourth form of this little instrument and consists of a keyboard, to each note of which a little hammer is attached, which strikes a bar of glass when the key is depressed.

This harmonica has a compass of over two octaves, from



Sounded an octave higher.

It is used of necessity when chords are written for the Glockenspiel, as in Mozart's "Magic Flute," otherwise more than one player would be required, but chords do not often sound well on the bells owing to the inequalities of tone in the different notes. It is possible to produce various effects, scale and arpeggio passages, in single or double notes, on the keyed harmonica.

Mozart, Handel, Gluck, Meyerbeer, Berlioz, Wagner, and Saint-Saëns have scored for these instruments.

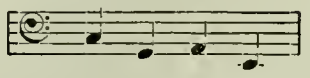
THE CELESTA

The celesta, used by Richard Strauss and others, consists of a set of bells, played by a keyboard, and contained in a case much like that of a cabinet organ. It consists of bars or plates of steel hung over resonating boxes of wood. The bars are struck by hammers. The celesta was invented in 1886 by Auguste Mustel, of Paris. Its tone is much sweeter and fuller than that of the Glockenspiel. Tchaikovsky was much impressed by it and wrote a whole melody for it in his "Casse-Noisette" ballet—the Dance of the Sugar-plum Fairy, "La Fée Dragée." This was its first prominent use, but since then it has been copiously employed in modern scores. It has about the same compass as the keyed harmonica.

IV. THE BELLS

GONGS, TUBES, "PARSIFAL" BELLS

IN some dramatic works composers have wished to imitate the sound of church bells, as for instance in Sir Arthur Seymour Sullivan's "Golden Legend," Verdi's "Trovatore," Mascagni's "Cavalleria Rusticana," Leoncavallo's "Pagliacci," Wagner's "Rienzi" and "Parsifal." It is evident that in these cases larger bells, of a deeper sound than the foregoing, are necessary. This effect is somewhat difficult to attain satisfactorily, for the following reasons: Large bells of a very low pitch are too cumbersome and heavy for the orchestra; the notes are often impure and obscured by the dissonant harmonics; and bells large enough to give the notes required for "Parsifal" would overpower



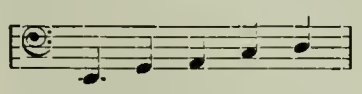
the orchestra with their volume of sound. Various substitutes have been tried, but of course no other instrument gives a tone in the least similar to that of the bell, which independently of the harmonics has two distinct simultaneous notes: first, the tap tone which gives the pitch and is dependent on the manner in which the bulk of the metal is disposed in casting the bell, as well as on the quality and proportions of copper and tin used; secondly, the hum tone, or lower accompanying note, whose interval from the tap tone varies in different bells according to pitch and the taste of the maker, but on which the purity of the tone of the bell greatly depends. A flattened major seventh below the tap tone is generally found to give the best results in a deep bass bell. The hum tone is governed

by the relative proportions of the shape given to the bell.

In a letter written on the subject of the bells at Madame Wagner's request, Herr Julius Kniese, of Bayreuth, says that in order to obtain the effect of deep church bells as scored by Wagner in "Parsifal," the following combination was adopted: (1) A large stringed instrument with four keys; (2) four tom-toms or gongs tuned to the pitch of the four notes; (3) a bass tuba which plays the notes staccato in quavers, to help to make them more distinct; and (4) a fifth tom-tom on which a roll is executed with a drumstick. The steel tubes were tried, but as their pitch was two octaves too high, they sounded tinkly, and introduced an element foreign to the noble music of the Grail; they were therefore abandoned.

Construction and Production of Sound.—The "Parsifal" bell instrument has been constructed somewhat on the principle of the grand piano; the massive frame is shaped like a long dining-table, and rests on four solid feet; the soundboard is of spruce fir strengthened underneath by belly bars. There are thirty strings in all, mostly covered with copper wire; six to each note, of which three are in unison and give the fundamental note, and three an octave higher. The mechanism is simplicity itself. There is no action; the strings are struck by large wooden hammers, thickly and loosely covered with cotton-wool, which the performer sets in motion by a strong but elastic blow from his fist. The hammers are fastened to arms about twenty-two inches long, fixed by screws to a strong wooden span bridge, placed horizontally above the strings at about two-fifths of the length from the front; on the front of the arm is the name of the note, and farther back the green felt ledge struck by the fist. To control the rebound of the hammers, a strong wooden bar on two arms, fastened also to the span bridge, overhangs the notes. Two belly bridges and two wrest-plank bridges, one set for each octave, determine the length of the strings, and the belly bridge, as in other stringed instruments, is the medium through which the vibrations of the strings are communicated to the soundboard. The strings are fastened to thirty equidistant pegs at the farther end of the instrument, and to five groups of wrest-pins firmly set in an iron wrest-plank in the front of the instrument. The back of the instrument is strengthened by an iron plate and four iron pillars to resist the tension of the strings.

Compass.—The bell instrument has five notes. The



D, which is not required for "Parsifal," is used in the "Cavalleria Rusticana" in conjunction with the A.

Quality of Tone.—The quality of tone is rich, powerful, and noble, and carries well. It is clearly a good substitute for church bells in the orchestra, since it preserves the dignity of the atmosphere, which is destroyed by the triviality of all Glockenspiels and tubes.

There have, however, recently been much larger and deeper steel tubes placed upon the market, and these give both the clangor and solemnity of the large bell very satisfactorily. They have been successfully employed in Tchaikovsky's "1812" overture.

V. INSTRUMENTS OF INDEFINITE MUSICAL PITCH

THE BASS OR BIG DRUM

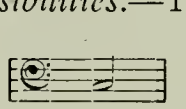
French, Grosse Caisse. *German,* Grosse Trommel. *Italian,* Gran Cassa or Tambura.

UNDER this head several instruments, of various degrees of importance, are to be considered, and first in order is the bass drum.

Construction.—The bass drum consists of a short wooden cylinder, of a very wide diameter, covered at both ends by vellum stretched over small hoops, kept in place by larger hoops. The two large hoops are connected by a cord passing in zigzags from hoop to hoop. These cords, and with them the large hoops, and therefore the vellum, are tightened and slackened by means of leather braces. Systems of rods and screws are also used for the purpose. In the orchestra the bass drum is mounted on a stand.

Production of Sound.—The bass drum is struck in the center with a stick, ending in a large, soft, round knob. This instrument does not need tuning, but the pitch may be made acuter or deeper, according to whether a rich full tone, or a mere dull thud is required, by respectively tightening or loosening the braces. The instrument can also be muffled by covering it with a piece of cloth.

Notation and Possibilities.—The music is written



generally on a stave with the bass clef, the C being used to show the rhythm and accents. Sometimes, however, no stave is used, a single note on a single line being found sufficient. The bass drum has a place in every orchestra, but the more sparingly it is employed the better. Its use is to accentuate the rhythm. It is possible to make gradations in forte and piano, and to play eighth and sixteenth notes when the tempo is not too quick. A roll can be played by holding a short stick, furnished with a knob at each end, in the middle, and striking alternately with each end; or, better still, by using two kettledrum sticks. It is significant that Wagner has not once scored for the bass drum since he composed "Rienzi"; but other composers, Verdi, Gounod, Berlioz, and Sullivan, have used it very effectively.

Origin.—The popularity of all kinds of drums in the most ancient civilizations is established beyond doubt by the numerous representations of the instrument, in great varieties of size and shape, on sculptures and paintings of Egypt, Assyria, and India. The tympanum, a very shallow side or bass drum, was known to both Greeks and Romans, and through them its use spread all over Europe. The tympanum was certainly known in England long before the crusades, for Bede mentions it in his list of instruments. Its use for military purposes in England possibly dates from the reign of Richard I, who had become accustomed to

drums in the crusades. The drums were slung to the back of a man who walked in front of the drummer. Side drums were of a much larger size than they are now, till the reign of Elizabeth, and were held horizontally, and beaten, of course, on one head only. How early the use of snares was known is uncertain, but Prätorius and Mersenne both mention them (early seventeenth century). Marais (1656-1728) was, as far as we know, the first to score for the side drum, in his opera "Alcione." Gluck used it in "Iphigénie en Tauride," and other composers have occasionally followed this example.

THE SIDE OR SNARE DRUM

French, Tambour Militaire. *German,* Militär Trommel. *Italian,* Tamburo Militare.

Construction.—The side drum consists of a small wooden or brass cylinder with a vellum at each end. The parchments are lapped over small hoops, and pressed firmly down by larger hoops. These and the vellums are tightened, as in the bass drum, either by cords and leather braces, or by rods and screws. Across the lower head are stretched several catgut strings, called snares, which produce a rattling sound at each stroke on the upper head, owing to the sympathetic vibration of the lower head, which jars against the snares.

Production of Sound.—The drum is struck in the center by two small sticks with elongated heads, or knobs of hard wood, which produce a rasping sound. The roll is produced by striking two blows alternately with each hand quite regularly, and very rapidly, which gives a rattling tremolo sound. The side drum can be muffled by loosening the cords, or by inserting a piece of cloth or a silk handkerchief between the snares and the parchment; this produces an uncanny sound. The tenor drum is very similar to the side drum, but is made only of wood, and has no snares. The side drum is used in orchestra to give a military color to the music. The origin of the instrument has been given with that of the brass drum.

THE TRIANGLE

German, Triangel. *French,* Triangle. *Italian,* Triangolo.

The triangle is a triangular rod of steel, open and curved slightly at one corner. The triangle is played by means of a steel stick with a wooden handle. Varied effects of rhythm and different grades of forte and piano can be obtained. A sort of tremolo can be produced by striking each end of the triangle alternately in rapid succession. The treble clef is used when the triangle is scored for on a separate staff, but when its music is the same as for the big drum, the bass clef is used. The tone is clear and ringing, but should have no definite pitch, and for that reason small triangles are best, as large ones give out a definite and disagreeable note. The triangle is suspended by a loop. This instrument is used to mark the rhythm, but even more as an embellishment. Beethoven, Mozart, and many other classical as well as modern composers, have made use of this little instrument in some of their works. Weber has used it prominently in Gypsy music, as, for example, in his "Preciosa."

CYMBALS

German, Becken. *Italian,* Piatti or Cinelli. *French,* Cymbales.

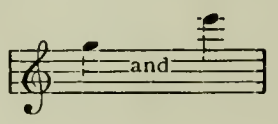
Construction.—Cymbals consist of two thin round plates of copper and tin alloy; with a handle strap in the middle of each for holding them. The sound is obtained not by clashing them together, but by rubbing their edges together by a sliding movement. Sometimes one is held in the left hand by a strap and struck with the soft stick of the bass drum, which produces a sound akin to that of the tom-tom. A weird, savage effect can also be produced by holding one cymbal suspended by the strap, and letting the drummer execute a roll on it as it swings.

Possibilities.—All shades of forte and piano can be obtained. When the cymbals are to be allowed to vibrate, the composer indicates this by writing, "Let them vibrate." "Damp the sound" is his direction if the contrary effect is desired. To do this, the player presses the cymbals against his chest as soon as he has played the note, which stops the vibrations. The duration of the vibration is indicated by the value of the note used on the staves; its name signifies nothing, as the pitch of the cymbals is indefinite. This instrument plays the same music as the bass drum, unless otherwise indicated by "Senza piatti," or "Piatti soli." Cymbals are to be found in all orchestras, though they are but occasionally required. They are useful for marking the rhythm, and for producing weird, fantastic, or military color; their shrill, quivering notes are heard above those of all the other instruments playing fortissimo. Cymbals are unrivaled for giving the effect of frenzy, fury, or of a bacchanalian revel, as in the "Tannhäuser" Venus music, or in Grieg's "Peer Gynt." When damped, a sinister impression of dire misfortune is conveyed.

Origin.—The origin of the cymbals is prehistoric, and they are found depicted on mural paintings and sculptures of the highest antiquity; their construction is so simple, and their possibilities so limited, that they have undergone little change or development.

THE ANCIENT CYMBALS

This instrument belongs to the class of instruments of percussion with a definite musical pitch. The ancient cymbals are very small, resembling shallow bells; they are made of much thicker metal than the modern cymbals, and give out a distinct note tuned to one of the notes lying between



They are played in the same manner as the modern; their sound is sweet but powerful, like that of the keyed harmonica. They are rarely used in the orchestra now.

THE PAVILLON CHINOIS, OR CHAPEAU CHINOIS TURKISH CRESCENT, OR JINGLING JOHNNY

German, Schellenbaum or Türkischer Halbmond.

The pavillon chinois, an instrument of percussion incapable of producing definite musical tones, was formerly used in military bands, but never in the orchestra, where an instrument of somewhat similar form, the lyre-shaped Glockenspiel, often confused with the pavillon chinois, is used to mark the rhythm. The pavillon chinois consists of a pole about six feet high, surmounted by a crescent and star and conical metal cap or pavillon hung with small bells. Under the pavillon is a squat lyre, or fanciful double crescent, likewise hung with tiny bells and long streamers of horsehair. The pavillon chinois is played by shaking the pole up and down and jingling the bells.

FAMILIAR NON-ORCHESTRAL INSTRUMENTS

I. THE GRAND PIANOFORTE

German, Flügel. *French,* Piano à queue.
Italian, Piano a coda.

THE piano belongs to the class of stringed instruments with keyboards.

Construction.—The outward appearance of the piano in all its varieties of square, upright, grand, concert grand, etc., is too well known to need description. This instrument possesses keys sufficient for a chromatic scale throughout its compass; each note is provided with one, two, or three strings in unison (according to the pitch, the medium and high register usually having three), a hammer and a damper (except the two highest octaves, which have no dampers), besides a complex system of mechanism called the action. The chief parts of a pianoforte, about which it imports us to know something, are: (1) The case and framing; (2) the strings; (3) the wrest-plank; (4) the soundboard or belly; (5) the bridges; (6) the action; and (7) the pedals. The last will be treated in *Production of Sound.*

1. The case, made of solid wood, with a veneering of mahogany or oak, must be so strongly constructed as to resist the enormous tension of the strings—approaching thirty tons in a modern concert grand. To that end concurs the cast-iron or steel frame placed over the soundboard, which has strong iron or steel bars (the number varying with different makers) extending across the strings, from side to side of the frame but not touching them. Holes of irregular shape are made in the metal frame for the sake of lightness.

2. The strings are now made of the strongest and, at the same time, the most elastic of metal, tempered cast-steel wire, which is able to meet a tension of at least 200 pounds for each string in recent grands. The pitch of the strings depends on their diameter as well as their length. In order to reduce the latter for the bass strings, the expedient of covering them with copper or white metal wire has been resorted to, as in the G string on the violin, for example. The earliest stringed instruments, with keyboards, of which we have any knowledge, seem to have made their appearance in Europe about the middle of the fourteenth century, contemporaneously with the first manufacturers of drawn iron wire at Nuremberg.

3. The wrest-plank, corresponding to the peg-box of violins, will be found in grand pianos at the keyboard end under the music rest. Into it are inserted the wrest or tuning pins. In order to bear the strain of the enormous tension, the wrest-plank is made of layers of the hardest woods—oak, beech, etc.—in each of which the grain runs at right angles to that of the others to prevent splitting. The whole is further strengthened with a metal plate, to assist in insuring the rigidity of the tuning-pins.

4. The soundboard consists of lengths of spruce or fir, glued together, like that used for the best violin bellies, chosen on account of its elasticity and resonant power, and to both sides of which several coatings of varnish are applied to prevent cracking or warping. The soundboard, which is slightly convex to the strings, lies under them along the whole length and breadth of the piano nearly as far as the wrest-plank. Between the soundboard and the wrest-plank there is a narrow space left, through which the hammers rise to strike the strings. Strings, when set in vibration, give but a poor sound of themselves, owing to the small surface they possess wherewith to influence or set vibrating the surrounding strata of air. But when the strings rest on a wooden bridge, the molecular vibration communicated to them by the fingers through the keys and the hammers is transmitted by the bridge to the soundboard in shocks, which are repeated by the surrounding atmosphere. Thus are sounds produced, the intensity and character of which are directly governed by the quality of the blow or pressure brought to bear upon the strings by the performer.

The vibration of the soundboard as a whole being undesirable, it is prevented by gluing thin ribs of wood—the belly bars—under it, of which the grain runs in a different direction to that of the soundboard. These bars give elasticity and help the formation of vibrating centers or nodes. The soundboard has to be tense to take up the vibrations initiated by the strings.

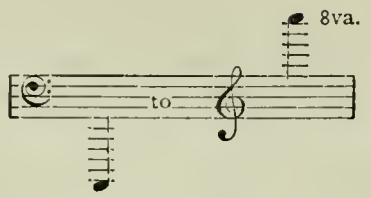
5. The bridges are two in number in the piano, each corresponding to a similar part of the violin, i.e.: (1) the belly bridge to the violin bridge; (2) the wrest-plank bridge to the nut of the peg-box of the violin. The first of these bridges, by means of which the vibrations of the strings are communicated to the belly, is made of hard wood. The belly bridge is divided in all pianos, straight or overstrung. With the

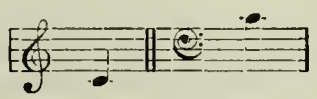
latter the divisions are disposed at differing angles, so that the bass bridge strings cross over the others in the lower part of the scaling. As a matter of fact, overstringing has entirely changed pianoforte construction. The steel strings are stretched over the longer part, and the covered bass strings (lying above the steel ones) rest on the shorter bridge behind the other and nearer the end of the case. The wrest-plank bridge, to which the strings are pinned down to prevent their being forced upward by the blow of the hammer, is the point from which the vibrating length of the string is measured.

6. The action, situated beyond the keys under the wrest-plank, comprises the complex system of levers, hammers, checks, dampers, etc., which are set working when a key is depressed. To describe minutely this action, which differs in details according to the various makers, is not possible within our limits. The hammers are covered with the finest white felt, and resemble in shape a section out of the middle of a pear. The checks are situated just behind the hammers. A damper made of thick felt lies over or under each set of three strings in unison.

Production of Sound.—By depressing a key with a finger, a system of levers is set working which raises the hammer and causes it to strike the strings and then rebound. In the earliest action by Cristofori, there was nothing to control this rebound, and the key would have to rise to its level of rest before another sound could be elicited. The inventor noticed this defect, and remedied it by placing behind the hammer to control it a piece of hard leather which acted as a check. This check-action has been developed and perfected in our days, culminating in the double escapement action. The damper, which is automatically removed from the string as the key is pressed down, likewise returns to its normal position on the string as the key rises, and thus stops further vibrations after the finger leaves the key. Should the performer, however, wish these vibrations to continue, he can, by means of the right pedal, the "loud pedal" as it is frequently miscalled, which is indicated by "ped" under the note, remove the dampers and thus call out the sympathetic upper partials or harmonics of the strings, as well as prolonging the tone.

The soft pedal, on the left side, indicated by "una corda" and released at the words "tre corde," shifts the hammers so that instead of three strings, they only strike two, formerly one; the soundboard, which lies directly under the strings, sets up a series of sympathetic vibrations from the other two only, which gives a mysterious, veiled quality to the notes. Some pianos, instead of having this "shifting action," have a piece of felt, which, being interposed by the action of the pedal, softens the impact, and deadens the sound. Many upright pianos move the hammers nearer the wires, thus causing a shorter stroke, and consequently a softer tone.

Compass.—The compass of a full-sized modern piano is seven and a quarter octaves, from subcontra A to five-lined C, according to piano nomenclature. The full octaves, beginning with the lowest C, are called contra, great, small, one-lined, two-lined, three-lined, and four-lined. The deficiency in length in the bass strings is balanced by extra thickness, while in the treble, with modern high tension scale, the length is greater in proportion.

Two staves are required in notation, the bass and treble clefs being used. No exact limits to each stave can be given, but middle C



is the nominal boundary.

Quality of Tone.—This is subject to so many conditions that it is impossible to do more than refer to a few of them. The tone varies according to the different makers, some making brilliancy and clearness, some mellowness, others a sweet, singing tone their specialty, and so on. The various kinds of touches are more influential than anything else in producing tone (by tone, we mean breadth, depth, and fullness of sound, which is quite independent of loudness). Given an instrument of the very best, two performers playing the same composition on it may give a totally different idea of its tone; the one producing plenty of sound in the forte passages, but leaving the ear unsatisfied, on account of a certain hardness and want of elasticity and continuity in the sound; the other performer giving the piano a voice, and making it sing out round, deep-chested notes in which there is no suggestion that the keys have been struck, but rather that the sound is being pressed out of the instrument. No satisfactory elucidation of the mystery of this difference of touch has been brought forward. The fact that so many and minute differences of touch and shades of expression—nay, more than this, that the individual *feelings* of performers can be transmitted to the piano through the keys, will give an idea of the exquisite nicety and complexity of the mechanism which makes this possible.

Possibilities.—There is no instrument which has greater possibilities than the piano. The rapid development of its technique, and the wonderful improvements that have followed in such quick succession during its comparatively short existence, all point to a more and more glorious future for it. The fact that from this instrument one performer can by himself produce the richest and most complete harmonies, and that he requires to devote so much intelligence and care to the study, in order to follow out simultaneously the many parts of these harmonies, instead of each part being taken by a different instrument—all this adds to its dignity and importance. On the name of Muzio Clementi rests the honor of having, in 1770, founded a technique for the piano.

History.—The piano, being a truly complex mechanism, has many so-called prototypes in antiquity. The two chief classes of keyed predecessors are: 1. The clavichord. This was a small instrument in which the strings were struck from below by metal tongues

called tangents. While a key was held down, its tangent was pressed against the string near one extremity, thus forming one end of the vibrating part of the string. Swells and subsidences could be caused by increasing or diminishing the pressure on the key while it was held down. These changes were called the Bebung. The tone of the clavichord was infinitely sweet and delicate, and it is no wonder that Bach and others clung to it even after the invention of the piano. 2. The harpsichord, with its smaller varieties, the spinet and the virginal, or virginals. In the harpsichord the strings, two or three for each note, were plucked by quills carried on jacks that were pushed up when the keys were depressed. The harpsichord often had two manuals, or keyboards, and as many as six pedals. The latter, besides acting like those of the piano, included also some couplers, which could unite the two manuals or make a note sound its octave as well as itself. The damper pedal operated by moving some of the jacks until their quills could no longer pluck the strings. The harpsichord could give a greater variety of effects than the piano, but its tone was never so full or strong as that of the later instrument. The spinet was a very light harpsichord with one keyboard, and the virginal merely a box, with keyboard, which could be laid on a table. The mechanism of the two last-named instruments was similar to that of the harpsichord.

These instruments in turn were evolved from the psaltery, an instrument having strings stretched horizontally over a soundboard, and plucked by plectra or quills. The harp supplied the idea of having a separate string for each note, and the harplike shape of the scaling; the monochord of the Greeks and the Middle Ages (by which name clavichords were called in France, Italy, and Spain at one time) supplied the idea of the bridges dividing the length of the strings; while the dulcimer and cembalo of the Arabs and Hungarians supplied the idea of the hammer-action.

The earliest mention of the name "pianoforte" applied to a keyed instrument seems to be in 1598, in the letters of a musical instrument maker named Paliarino, addressed to Alfonso II, Duke of Modena. It would seem, however, that the name was applied to some instrument of the clavichord or cembalo kind, for there is no mention of how the tone was produced, nor do we hear of the *piano e forte* again till 1711, in an account by Scipione Maffei, of Cristofori's "gravecembalo col piano e forte." Bartolommeo Cristofori was a harpsichord-maker, of Padua. Invited to Florence by Ferdinando de' Medici, and encouraged by him, Cristofori produced the first pianoforte, in which the two unison strings for each note were struck by hammers, and damped by pieces of cloth or felt; the check-action was added afterward. Others living at the same period claimed to be the real inventors—Schröter, of Dresden; Marius, of Paris; and Silbermann, of Freiberg. It is not impossible that the same idea may have occurred to more than one man quite independently. Cristofori was probably not the first who had attempted an instrument of this description; his invention was the result of years of study in his own lifetime and that of preceding generations. It is now proved beyond contention, however, that Cristofori alone was the actual inventor. Johann Sebastian Bach had two pianos by Silbermann submitted to him in 1726, but his judgment was unfavorable; the treble was too weak, the touch too heavy. We hear, however, that he played on one bought by Frederick the Great in 1746. He stated then that he considered the instrument only fit for rondos and that class of music.

The first public mention of the pianoforte in England was in 1767, in a Covent Garden playbill, in Messrs. Broadwood's possession, in which it was announced as a new accompanying instrument. Pianos were imported into America soon after this.

The first real damper "loud" and soft pedals were adapted in 1783 by John Broadwood to the piano; they had been invented for the harpsichord, instead of hand-stops, by John Hayward, about 1670. At first the piano was looked upon as a variety of the harpsichord; its emancipation took place between 1770 and 1780, when it became an independent instrument, chiefly through the exertions of Muzio Clementi, who understood its capabilities. But it was Beethoven who first turned the tide from harpsichord, spinet, and clavichord to the acceptance of the piano.

In 1778 John Broadwood made a new scale grand, dividing the soundboard bridge. Stein, of Augsburg, invented the soft pedal with shifting action in 1789. Tension bars were first applied to a grand by James Broadwood tentatively in 1808, and in 1827 he patented a grand in which tension bars and string-plate were combined. In 1837 Jonas Chickering, of Boston, patented the first practical casting of a full iron frame to resist the tremendous tension of the instrument. Other important improvements of this were patented by him in 1843 and 1845. Meanwhile the invention by Sébastien Erard in 1808 of the double escapement action had been perfected and was patented in 1821 by his nephew, Pierre Erard. The hammer-touch ultimately brought about a double improvement in playing and construction: (1) In using the wrist to soften the blow which the indifferent and thin wire strings were too weak to bear; (2) by giving the idea of using an iron frame to which to fasten the strings, as the wooden frame would not bear the increased tension of stronger and thicker strings.

Boehm, the flute-maker, was the first to have the idea of overstringing pianos in 1831, but the invention as applied to grands was patented by Steinway & Sons, in connection with a cast frame, in 1859.

In 1838 the harmonic bar was introduced by Pierre Erard. By making the treble part of the instrument almost immovable, it favored the production of the higher harmonics in the treble. The firm of Broadwood have since made use of a similar bar across the whole length of the wrest-plank. In 1847 Henry F. Broadwood invented a grand having an entire upper iron framing with only two tension bars. Pursuing this rejection of metal bars, Henry J. Tschudi Broadwood patented in 1888 a barless grand, which is now proved to stand the modern tension satisfactorily. It is in the reduction of weight that this invention will be valued in the future.

Innumerable other improvements have since been patented by Steinway & Sons, Mason & Hamlin, and many other firms of piano manufacturers; the sostenuto pedal, the agraffe, the supported soundboard, etc., are among these.

The harpsichord had a place in every orchestra till the end of the eighteenth century; the last great public performance at which it was used being that of Mozart's "Magic Flute," in 1791; after that time it was superseded by the pianoforte in the orchestra. Until about 1820 the director of the opera or concert sat at the piano, following from the score and occasionally joining in; the first violin or "leader" gave the tempi with his bow. Spohr was one of the first to break through this custom, when at a Philharmonic concert, in 1820, he boldly stood up with a baton, faced the orchestra with the score on the desk before him, and beat time regularly from beginning to end of the symphony. This method of conducting was found so successful that it was immediately adopted in England. But the baton was used on the Continent some years before this, as stated in the earlier part of this section.

The organ, which is a keyed wind instrument, is described under its own name.

II. THE ORGAN

THE organ (Gr. *organon,* an instrument) is an instrument provided with one or more keyboards, and generally a set of pedals, also a number of metal or wooden pipes which are made to sound, in performance, by wind (air) pressure from bellows or other source of compressed air. Space forbids a full description of all its mechanical devices. Large organs to-day usually have four divisions and manuals (hand keyboards), besides the pedals. The manuals belong to the different departments of great organ, swell-organ, choir-organ, and solo-organ, the pedals forming the pedal organ. Each department is practically a separate instrument, but all are grouped so as to need but one performer. The manuals are arranged in an ascending row before him, and the pedals are placed at his feet. Many organs have three manuals, for choir, great, and swell organ, and a set of pedals. The compressed air from the bellows is conveyed through a wind-trunk to the wind-chest, each department having its own wind-chest. Attached to the top of the wind-chest is the upper board, arranged to control the entrance of the wind into the pipes. The pipes are set in the upper board, ranged in rows so that all pipes of the same pitch are in one line, while all of the same quality (register, stop) are in a line at right angles to the first line. Beneath the upper board are grooves, each running horizontally backward in a line from its corresponding key on the keyboard. When a key is pressed down, a valve (pallet) is opened, and the wind thus allowed to enter the groove of that key. This would cause all the pipes of that pitch to sound but for the intervention of another mechanism. There is another set of grooves, at right angles to the first, and each of these is a cross-slide, which the player can move to and fro at will by means of the draw-stops. When he pulls a stop out into the proper position for playing, he causes the cross-slide to move just enough so that certain holes in it will be brought opposite to the openings of the pipes. Thus the wind from the wind-chest, when allowed to enter the key-groove as the key is pressed down, cannot get into any of the pipes of that pitch unless their cross-slides have been previously moved into position by means of the draw-stops. The pipes above each cross-slide, as previously noted, are of one quality, and are called a stop. Each department of the organ consists of a number of different stops, producing sounds that vary in quality.

The large and powerful pipes of the great organ are generally placed in front. Back of them are the smaller pipes of the choir-organ, less powerful and more suited to accompany voices. Above the latter is the swell-organ, the pipes of which are enclosed in a wooden box (swell-box), with a front of louver-boards like Venetian blinds, which may be made to open and shut by means of a pedal, and thus give crescendo and diminuendo effects. The pedal organ is sometimes placed behind the choir-organ, and sometimes half on each side. The compass of the manuals usually runs from great C (the C on the second line below the staff in the bass clef) to three-lined F (an octave above the upper line of the staff in the G clef). The pedal compass is usually from great C to one-lined F—about two octaves and a half. The keyboards regulate the compass of each stop, but do not limit the compass of the organ as a whole, as this depends only on the pitch of the pipes, which differs in different stops. For example, a stop, or set of pipes, giving notes of the pitch indicated by the keyboard, is said to give an 8-foot tone. This is because, sound traveling about 1100 feet a second, and great C having about 64 vibrations a second, and each vibration being twice the length of an open pipe, it takes an open pipe about eight feet long to sound great C. A pipe sixteen feet long sounds an octave lower, so that a 16-foot tone is one that sounds an octave lower than played, while an 8-foot tone sounds as played. Similarly, a 4-foot tone is an octave above the key, a $2\frac{2}{3}$-foot tone a twelfth above, and a 2-foot tone two octaves above. Large organs have all these, as well as one or more 32-foot stops, which sound two octaves below the key. Now even the 64-foot tone has been used, in the town organ at Sydney, Australia, the pipes giving a tone three octaves below the key. In its lowest octave, the 64-foot tone has so few vibrations that it is inaudible to the human ear. Other intervals besides these are used under the name of mixture. The mixture stop on a large organ consists of three or four ranks of small pipes, giving high, thin tones that are used to blend with the keynote and make it more brilliant. The term furniture is sometimes used, as well as mixture, furniture having more pipes.

Organ-pipes vary greatly in form and material, but are divided into two chief groups, flue-pipes and reed-pipes. Flue-pipes, having no reed mouthpiece, are further divided into stopped and open pipes. A section of an open pipe is shown in the figure. The letter *a* shows the foot of the pipe, *b* a flat plate called the language, and *c* the body of the pipe. The language does not extend wholly across the pipe, but stops just short of the opening *d-e*. When air is admitted through the foot of the pipe, it causes various flutterings at *d-e,* and those which have the proper rate of speed cause vibrations in the air-column of the pipe. The vibrations of a column of air consist of alternating

compressions and rarefactions, acting much like pushes and pulls given to a loosely coupled freight train. In an open pipe, the push, or puff, travels to the end and out, creating a slight pull, or suction, as it emerges. This suction travels back to the lower end of the pipe, where the flutterings start another puff. Meanwhile the first puff has been traveling onward, thus making the wave-length of the tone (i.e., the distance between successive puffs) twice the length of the body of the pipe. If the top of the pipe is closed with a plug, or tampion, each puff and suction has to travel up and down the tube before emerging into the air, thus making the wave-length four times the length of the pipe-body, and giving a tone an octave lower than that of an open pipe of the same size. As a tone of 16 vibrations a second is the lowest one audible to man, and sound travels a little over 1100 feet a second (say 1120), each wave-length of the tone would be 70 feet long, needing an open pipe with a 35-foot body. A longer body than this would give, not an audible tone, but a set of rhythmic puffs like whispers. As the number of vibrations is doubled to obtain the octave of a note, it follows that the wave-length and the length of the pipe must be halved. Intermediate lengths give the notes of the scale. Pipes are sometimes half-stopped, having a sort of chimney at the top. A reed-pipe derives its tone from the vibrations of a reed instead of air flutterings, though the reed itself is set in motion by air from the wind-chest. The reed is a small metal tube with its front cut away and a tongue or spring inserted, which will vibrate at the proper rate to produce the tone. If the tongue does not vibrate against the tube, the reed is called a free reed.

Organ-pipes differ in shape, proportion, or material, though the pipes in any one stop are much alike. Among the more important stops are the open and stopped diapason, so called because they run through the entire length of the manual; various kinds of instrumental or vocal stops, such as flute, posaune (trombone), English horn, basset horn, oboe, vox humana, viola, etc.; the mixture stops already mentioned, which reinforce a tone with faint, high overtones; and others, such as bourdon, dulciana, etc. It will be seen that registration, or the proper use and combination of stops in organ-playing, is a matter of paramount importance.

The largest organ on record was the one built for the St. Louis Exposition (1904). It had 140 stops, and 10,059 pipes. That of the Chicago Auditorium has 109 stops and 7124 pipes. The largest permanent organ on record at present is in the town hall at Sydney, Australia. This has 128 speaking stops (including carillon and thunder) and 8745 pipes. It has all the improvements of great modern organs—fourteen couplers, three balanced swell-pedals, three tremulants, thirty-three pneumatic combination studs, and six combination pedals. These studs and pedals are so arranged that each one throws in a special combination of stops. The couplers of an organ enable the player to sound one note in more than one department of the organ at the same time, or to sound the octave above or below with the note played. The Sydney organ has six divisions—great, swell, choir, solo, echo, and pedal. Among the larger pipes are a 32-foot contra-bourdon and several 16-foot bourdons and diapasons. The pedal organ includes four 32-foot stops, nine 16-foot stops, one $10\frac{2}{3}$-foot, and one $5\frac{1}{3}$-foot, besides 8- and 4-foot stops and the great wooden contra-trombone (reed) at 64 feet. The great organ has 28 stops, the swell 25, the choir 20, the solo 21, the echo 8, and the pedal 26.

The ultimate origin of such grand instruments is to be sought in an antiquity almost prehistoric. The wind, sounding in the hole of a broken reed, first suggested to man the music of pipes. Soon he fashioned a set of these pipes, and mythology ascribed them to Pan. The next step was the use of one blow-hole in a primitive wind-chest below the pipes. The Romans invented hydraulic organs, in which the air was compressed by water-power. During the Middle Ages one organ at least used "heated water," possibly being run by steam-pressure. The Greeks and Romans used bellows also, with boys standing on them to cause the pressure. A relief showing such an organ was placed on an obelisk erected by Theodosius in 393 A.D. Pipes were then made of copper or bronze. Air was admitted by the drawing out of a rod at the base of the pipe. Organs became fairly common in Spain before 450 A.D.

About 666 A.D. Pope Vitalianus introduced the organ into the Church service. Organs were made in England in the eighth century. King Pepin introduced the instrument into France, obtaining an organ from the Byzantine Emperor. A copy of this was brought into Germany by Charlemagne, and the Germans soon became expert makers. For some centuries only the "full-organ" effect was possible, so it is not surprising to read that a lady in Charlemagne's court went crazy on hearing an organ. About 822 Charlemagne received an organ of softer tone, sent by the Calif Harun-al-Rashid.

The English monk Wulstan, who died in 963, left this description of the cathedral organ at Winchester: "Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, labouring with their arms, covered with perspiration, each inciting his companion to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes, which the hand of the organist governs. . . . Two brethren [assistants] of concordant spirit sit at the instrument, and each manages his own alphabet [i.e., draw-rods marked with letters]. There are, moreover, hidden holes in the forty tongues and each has ten [holes with pipes above] in their due order. Some are conducted hither, some thither, each preserving the proper point for its note [i.e., the pipes were "conveyanced off," probably forming an ornamental front]. They strike the seven differences of joyous sounds, adding the music of the lyric semitone [i.e., diatonic scale with flat seventh added]. Like thunder the iron tones batter the ear, so that it may receive no sound but that alone." The fourteen bellows below and twice six above suggest our arrangement of great organ below and choir and echo above. The alphabet is mentioned because the rods and keys were marked with the letters of the scale. Each rod, or slide, opened ten pipes.

A treatise of the eleventh century, by a monk named

Theophilus, states that the slide-box was made two and a half feet long and over a foot wide, and that the pipes were placed on its surface; that the compass consisted of seven or eight notes; that the playing-slides were of equal width, and not made small for narrow pipes; that the organ was played by these slides, which were held by little side-slits; that there were two or more pipes to each note, which received air through holes of 1½ inch diameter in the slide; and that the instrument was played by pushing the slides in. This was the common type of early medieval organ. It was possible to make a small portable organ, afterward called the regals; and we find Monteverde using one as late as the seventeenth century. Stationary organs were called positive, and that term is sometimes used for one of the departments and manuals of modern French organs. The use of keys dates back to the eleventh century, when they took the primitive form of large levers. A spring-box was adopted with these, to restore the keys to their original position after they were played. These early keys were so large that the performer played them with his two fists, and if his hands grew sore he was allowed to use his elbows. The fall of the keys was often as much as a foot. Their size gradually diminished, but was kept large, to fit the pipes, until the fourteenth century. That century saw the introduction of a crude roller-board, transmitting the key-motion sidewise so that the pipe no longer had to be placed directly behind the key. The additional semitones of our scale were introduced at this time.

In 1350 a monk at Thorn, in Poland, made an organ having twenty-two keys. Eleven years later Nicholas Faber finished the famous Halberstadt organ, of the same compass. The latter is described by Prätorius. It was marked by a successful effort to modify the continuous "full-organ" effect, for it had three keyboards, two of which operated on certain pipes, and made them sound alone. Later, a sliding board was used to prevent certain pipes from sounding all the time. From this idea came the separate stops, worked out mechanically by the German Timotheus, who constructed a soundboard for an organ at Würzburg. The spring soundboard of this period had individual valves instead of cross-slides; but all the valves of a given set of pipes could be opened by a single stop. As the stop was drawn out, metal pins pushed the valves open. The stop was held open by being hooked to an iron bar. The wind was admitted to the valve-box by another valve, below, operated directly by the key. At this time the different stops were given names, mixture (sesquialtera) being included. All the pipes were open, cylindrical, and made of metal, but stopped pipes of wood soon came into use—gedackt, bourdon, kleingedackt, and other mellower registers. Tapering pipes (narrow on top) also were adopted, for gemshorn, etc., and spreading pipes, as in the dolcan; also reeds. By 1500 the keys had been so decreased in size that the octave had almost reached its present dimensions. Pedals were used at first merely to sustain the manual tone, but in 1418, or perhaps even earlier, they were provided with independent bass pipes. Traxdorff, of Mainz, and Bernhard, of Venice, are sometimes mentioned as inventors of the pedal, but they flourished fifty years later. Near the beginning of the sixteenth century the use of slides instead of springs was introduced. The pallets and springs in the wind-chest were kept, but that meant only one valve for each key, instead of one for each pipe. The stops could now be drawn out without undue effort.

A large organ was erected at Lübeck, between 1516 and 1518, which had two manuals and a set of pedals. It had 57 stops, some enclosed in a swell-box. There was a 32-foot principal for the pedals. This is the organ that Buxtehude used when Bach walked fifty miles to hear him. Two years before this (1703) Handel and Mattheson had come to try for the post of organist, which its incumbent wished to resign. But Buxtehude had made it a condition that his successor should marry his daughter, and the two young aspirants decided not to compete. The account does not specify whether they had seen the lady in question.

After the sixteenth century large organs became common. This was especially true in England, where the organ-builders have always shown great mechanical skill. During the Protectorate the Puritans opposed organs and scattered the makers. In the United States the Puritans of Boston, as late as 1713, refused the gift of an organ from Thomas Brattle. The instrument went to King's Chapel, and later to Newburyport and Portsmouth, N. H. It is still in existence in the latter city, and capable of use. Organs were made in America as early as 1745, when Edward Bromfield, Jr., copied an English model. After the Restoration in England, Bernhard Schmidt and Renatus Harris revived the industry of organ-building. From that time on there have been many improvements—in tracker and sticker mechanism, between the key and the wind-chest; in the invention of couplers; in the use of improved bellows, fans, and other devices for air-supply; in the applications of pneumatic and electric power, the latter offering many possibilities; in the adoption of combination studs and pedals; and in many other points depending on the progress of modern manufacturing. For the last five centuries or more, in fact since the use of two manuals at Halberstadt in 1361, the organ has deserved its title, "the king of instruments"; and the great modern organs are more than ever regal in their noble grandeur and infinite variety.

References:—The best work to present all the most modern applications of electricity to the organ, and all the recent devices of couplers, combinations, etc., is "The Art of Organ-building," by George Ashdown Audsley, a large treatise in two volumes. For the fundamental points of organ structure (minus the most modern improvements) Hopkins and Rimbault's "The Organ, its History and Construction," also a large work, may be commended. Other works are: Dickson, "Practical Organ-building"; Elliston, "Organs and Tuning"; Hinton, "Facts About Organs"; Locher, "An Explanation of Organ Stops"; Rimbault, "The Early English Organ-builders and Their Works"; Robertson, "A Practical Treatise on Organ-building," a large and important work in two volumes, and embracing modern details.

From these and similar works that have been published the student of this noble instrument will be able to inform himself fully regarding its history, which will yield him pleasure as well as instruction.

III. INSTRUMENTS OF THE LUTE CLASS

AS the parent of instruments whose strings are plucked or struck with the fingers, the lute, though now obsolete, holds an important place in musical history. Three centuries ago it was almost as popular in Europe as is the pianoforte everywhere to-day.

The lute is represented in Egyptian sculptures, and Egypt, therefore, must have been one of its early homes. It anciently became a favorite instrument of the Arabians, and its introduction into Europe followed the Saracen conquests in Spain. The Arabian lute was made of twenty-one pieces of maple-wood, with a flat face, a round back, and three rosettes in the face. The strings were eight in number and were tuned in pairs.

The European lute also had originally eight strings, and the number was not increased for many centuries. At first the strings, of thin catgut, were arranged in four pairs, each pair being tuned in unison, so that its open strings produced four tones. Until the sixteenth century twelve (six pairs) was the largest number of strings. Eleven appears for some centuries to have been the most usual number. These produced six tones, since they were arranged in five pairs and a single string. The latter, called the chanterelle, was the highest.

According to Thomas Mace, the English lute in common use during the seventeenth century had twenty-four strings, arranged in twelve pairs, of which six pairs ran over the fingerboard and the other six by the side of it.

The neck of the lute had frets consisting of catgut strings tightly fastened round it at the proper distances required for insuring a chromatic succession of intervals. The order of tones adopted for the open strings varied in different centuries and countries; and this was also the case with the notation of lute music, which was called tablature. The most common practice was to write the music on six lines, the upper line representing the first string; the second line, the second string, etc.; and to mark with letters on the lines the frets at which the fingers ought to be placed—*a* indicating the open string, *b* the first fret, *c* the second fret, etc. Sometimes figures were used instead of letters.

The lute was made of various sizes, according to the purpose for which it was intended in performance. The chitarrone, or bass lute, was the largest form of the instrument, and was used in Italian orchestras. Some specimens still preserved are more than six feet in height. Often lutes were elaborately wrought and beautifully decorated. They were equally in favor in private hands and in early orchestral combinations. Beginning with the eighteenth century, the lute was gradually superseded in general use by the clavichord and in the orchestra by the violin. Its existing relatives are the mandolin, the guitar, and the banjo, each of which we will briefly describe.

THE MANDOLIN

This instrument has a fretted fingerboard and from four to six single or double metallic strings. These are stretched over an almond-shaped body. The mandolin is tuned like the violin, and is played with a plectrum. The body of the instrument is formed of a number of narrow pieces of different kinds of wood, bent into the shape and glued together. On the open portion of the body is fixed the soundboard, with a fingerboard and neck like a guitar.

Formerly in Italy there were various kinds of mandolins, of which the most common were the Neapolitan and the Milanese. The Neapolitan had eight strings, constituting four pairs. They were tuned (beginning with the lowest) G, D, A, E. The Milanese had usually ten strings, constituting five pairs. They were tuned G, C, A, D, E. In Spain the mandolin has six double strings. The Turks have a mandolin with seven double strings.

Of the surviving forms of this instrument, the Neapolitan is most in use to-day. Its range is about three octaves upward from the G next below middle C. While the strings are struck by a plectrum held in the right hand, the fingers of the left hand regulate the notes as on a violin. Although rather tinkling, the tone is penetrating, agreeable, and sympathetic. Among instruments of the pizzicato class the mandolin is well suited to the production of melody. By rapid repetition of the note a good sostenuto is obtained, the repeated notes, if performed with sufficient speed and equality, conveying the effect of a sustained sound. While it has never become an orchestral instrument, the mandolin has been employed sometimes by operatic composers for procuring characteristic effects. Mozart used it to good purpose in "Don Giovanni," and Beethoven wrote a sonatina for it. Handel also employed it in his oratorio "Alexander Balus," as likewise did Paisiello in his "Barber of Seville."

THE GUITAR

The guitar now in general use is the Spanish. It belongs to the family of lutes and zithers, of which it is now the most important representative. The name is inherited from the Greek κιθαρα, though the instrument is not the same. The guitar is really of Arabian origin, and was introduced into Spain by the Moors. It spread into Italy and France in the sixteenth century, in a five-stringed form. The six-stringed form, now in use, was invented by a German named Cetto, about 1790. The real Spanish guitar was introduced into England after the Peninsular War by Ferdinand Sor, a Spaniard, who composed for it. The guitar soon became so popular in England that it seemed about to displace the Érard harp; but Érard distributed guitars among the working classes, so that the aristocracy would consider the instrument too plebeian, and keep to the harp.

The guitar has a flat front and back. There is a large sound-hole in front. The sides are curved almost like those of a violin, and some have thought from this that the guitar was originally played with a bow. But the shape varied a good deal. The soundboard, or front, is usually pine, while maple, ash, or cherry serves for the other parts of the sound-box. The neck and fingerboard are made of hard wood, and the bridge, at the other end of the strings, is generally ebony and metal. The three upper strings are

catgut, the other three being made of silk wound with fine wire. They are tuned in fourths and thirds, giving the written notes E, A, D, G, B, and E in ascending order, beginning with the E below middle C; but sounding an octave lower than written. The Spanish instrument had ebony pegs for tuning, but metal screws are now used. The fingerboard is provided with frets to mark the intervals. The instrument can be transposed a semitone downward by means of a nut called the capo tasto. It is thus made ready for use in flat keys. The old instruments often had extra strings, duplicating the pitch of the others. The guitar is never played with a plectrum, but always by the fingers. The little finger rests on the soundboard during performance, in a spot so chosen that the thumb can sound the deepest strings.

On the famous "Gate of Glory," made by Mateo in 1188 for the church of St. Jago of Compostella (Spain) is a relief of an early guitar, or vihuela. A hundred years later, in the time of the troubadours, there were several kinds of vihuela, some played with bow or plectrum. In modern times there has been a Terz-guitarre, a minor third higher than usual. Giuliani wrote a concerto for this, with band, which was published by Diabelli and transcribed for the piano by Hummel. The popular Portuguese machête, or octave guitar, has four strings, tuned to the D, G, B, and D running up from middle C, or sometimes D, G, B, and E. In Madeira, after the work in the vineyards is finished, the workers enliven their homeward journey with this instrument.

The chief composers for the guitar, besides Sor and Giuliani, have been Legnani, Kreutzer, Nüske, Regondi, and Leonard Schulz. Hiller's impromptu "Zur Guitarre" imitates the style of that instrument on the piano. The guitar was the only instrument that Berlioz could play. Paganini was very fond of it, and at one time gave up the violin in its favor. Recently some quartets of his have been discovered, for violin, viola, cello, and guitar. The guitar is well adapted to accompany the voice, and composers have used it for this purpose in opera. In Rossini's "Barber of Seville" it was employed in Almaviva's serenade. But it is too light for orchestral purposes. Schumann thought of using it for the accompaniment of the Romanza in his D minor symphony, but gave up the idea and used the pizzicato tones of violins instead. These tones give an excellent guitar effect in the Barcarolle of Offenbach's "Contes d'Hoffmann" and in the song in the prelude to Mascagni's "Cavalleria Rusticana." The guitar is eminently pleasing as a solo instrument, and the dreamy melancholy of its tone-color gives it a real charm. Notwithstanding the various modifications that have been made in it, the instrument remains but slightly changed.

THE BANJO

The word banjo is probably a corruption of bandore, or pandore, an instrument attributed to the god Pan. The banjo is a stringed instrument with a flattish circular body and a long neck. The body is like a very flat drum with only one covering, a thin sheet of parchment stretched tightly over a hoop to give the desired resonance. The banjo is played by the fingers, its strings being plucked. It has no frets to guide the performer. Banjos usually have five strings, though large ones exist with six, seven, or even nine, the deeper strings being covered with wire. The chanterelle, or melody-string, is called the thumb-string, because it is not set in the order of the other strings, but set below the bass. In performance the neck is held in the left hand and the body rests on the player's knees, bringing the chanterelle on the inside, and consequently under the right thumb. The peg for this string is placed about halfway up the neck. The other strings are usually twenty-four inches long, the chanterelle sixteen. The ordinary five-stringed banjo is tuned to A, E, G sharp, B, and E, running up as written from the A just below middle C (small A). The thumb-string is the highest. The lowest string is sometimes tuned to G, a tone lower. The six-stringed instrument is tuned up as written from the same G, its tones being G, D, G, B, D, and G in ascending order. The seven-stringed instrument adds middle C to this series. The nine-stringed banjo has two extra chanterelles, giving the semitones above and below the highest G mentioned.

Like the guitar, the banjo sounds an octave lower than the written notes would indicate. Sometimes, in playing, the first finger of the left hand is placed across all the strings, thus transposing the instrument, and serving the purpose of a nut, or capo tasto. This is called the barre.

Crude instruments of the banjo type exist among many savage tribes. (See Wallaschek, "Primitive Music.") Almost any string stretched over a long frame would lead to some banjo-like instruments. In Senegambia the negroes make and use an instrument called the bania, which Engel ("Musical Instruments") suggests as a possible origin of the American banjo. This and other instruments may have come from a more civilized country like Arabia, through the medium of traders; but there are so many crude banjos among the Africans that a native origin is certain also. The banjo is too twangy in effect for orchestral use. It does not sustain the tones long, hence lively and rapid music is especially suited to it. Gottschalk's "Banjo" gives an excellent illustration of the style transferred to the piano. The banjo repertoire is wholly light and popular in character.

THE ART OF CONDUCTING

By SIR FREDERIC H. COWEN

THE Conductor's art, as we know it at the present day, is of comparatively modern growth. Conducting with a baton was a thing unknown, at least in England, until Spohr introduced the custom in 1820, although one infers from this that the custom had been adopted in Germany some years previously.[1] Up to this period the principal Violin was the Leader in fact as well as in name, and played and beat time alternately with his bow, while the so-called Conductor's chief duties seem to have been to sit at a piano with the score before him and fill in any missing notes or correct wrong ones. It is not difficult to imagine what the renderings of the great orchestral works of the earlier masters must have been like under these circumstances, as compared with the performances to which we are now accustomed to listen. The development which music generally has undergone, the ever-increasing complexity of modern orchestral works, the growth in the resources of the orchestra as well as in the individual capabilities, technical and artistic, of the players, have all gradually tended toward an equal development of the Conductor's art. It is no longer a more or less mechanical thing which can be easily acquired by any musician, but it requires resources and gifts of a high order, and as such, it now stands on the same artistic level as all the other executive branches of the art of music.

I do not mean to say that there are not still a good many mere beaters of time; musicians, so-called, who have adopted or have been forced into the position of Conductor, who are in a large measure unfit for, or ignorant of, their duties; men of whom innumerable amusing stories have been and still could be related, such as the Conductor who came to rehearsal with the leaves of the score uncut, or that other who prefaced the rehearsal of a piece with the candid remark to his orchestra that he "knew nothing whatever about it!"

But these bear about the same relation to the true Conductor as the poor struggling pianist or violinist in a restaurant band does to a Paderewski or a Kubelik, and their number is, I am glad to say, fast diminishing and giving place, with the more extended opportunities now afforded, to others who have the requisite knowledge and capability, or are sufficiently talented to be able to gain these by experience.

The *real* Conductor, the musician who is thoroughly equipped in all respects for the position he occupies, is now generally recognized as an artist in the same sense and to the same extent as any other instrumentalist or vocalist of the front rank. Indeed, from having been, a comparatively short time ago, a mere figurehead in the eyes of the public, he has come to be regarded by them often as the most important personage, and sometimes even the chief attraction of a performance. And this is as it should be, for his art is the most subtle, the most difficult, and the one involving the greatest responsibilities of all.

As I have already hinted, it is probable that the Conductor of earlier days seldom or never aimed at much more than a correct reading of the notes and *pianos* and *fortes* in a score, and I should doubt very much whether the great masters, like Bach, Mozart, or Beethoven, ever heard really adequate performances of their immortal works, though they must certainly have imagined and conceived them with a prophetic knowledge of the great possibilities lying dormant within them and unattainable at that time. Something more is now expected and demanded of the Conductor than a mere perfunctory rendering of the works he is performing, and in proportion to the extent in which he succeeds, through the forces under his sway, in imparting to his hearers the composer's meaning, and impressing them with a sense of the beauty and form, the life and color of the composition, so will his powers be judged and criticised.

An orchestra or a larger body of voices may appear to the uninitiated to be a very unwieldy thing, but this is far from being the case. As a matter of fact, nothing is more pliable or more sensitive than is an orchestra to the least indication or movement of the *chef d'orchestre*. If he is inanimate or "wooden," they are the same; if he is enthusiastic, they cannot help being inspired by his enthusiasm. He plays upon them as surely and as easily as any other practiced virtuoso does upon *his* instrument, and impresses upon them the mark of his own individuality in a way that is bound to make itself apparent to his audience, and sometimes to a degree that is neither necessary nor desirable.

All this it is which goes to make the difference between a good Conductor and an inferior one. It is as impossible for the latter to obtain a really fine performance as it is for the former to obtain a poor one. It is true that, given an able body of players, thoroughly familiar with the music, they may (provided that their would-be chief knows enough to beat the right number of quarters or eighths in a bar)

[1] The baton was introduced in the first decade of the nineteenth century. Mosel used it in Vienna in 1807, and Weber adopted it at Dresden in 1817.—Ed.

lead *him* instead of being led *by* him, and thus bring him without serious mishap to the end. But even though they play their best, the vitality, the artistic interpretation, the innumerable points which go toward a really satisfactory performance are bound to be lacking. On the other hand, the really good Conductor, with poorer material at his command, can secure results that would be quite unattainable by any of his less gifted colleagues.

I have often thought what an interesting experiment it would be to have the same work performed several times in immediate succession under the direction of various Conductors, good, bad, and indifferent, thus enabling the audience to judge and understand, more clearly and intimately than the most musical of them are conscious of at present, the subtlety and power to make or mar a performance that lie in the little wand with which each controls (or does not control) his forces. Even a succession of first-rate Conductors only would show to their hearers the individual talents and characteristics of each; and though the renderings would be doubtless all excellent, they would probably all differ to a degree that would be as interesting as it would be instructive.

Composers seldom excel in the handling of the baton. Of course there are exceptions. Mendelssohn, for instance, must have been a conductor of considerable talent and experience; Wagner and Berlioz were both masters of the art, or at least understood it thoroughly, to judge from the fine and exhaustive treatises they have written on the subject. Richard Strauss and Weingartner, among the modern composers, both hold prominent positions as *chefs d'orchestre*. But, as a rule, the composer is too much of a dreamer, too much absorbed in his own imaginings and conceptions, to be a true interpreter of the ideas of others, and even in the case of his own works, though he may be able to direct them more or less satisfactorily, he is not always the best judge of the effect they are capable of producing. The best Conductor is undoubtedly he who, with the requisite gifts, is able to devote his entire time to the study and practice of the art. Richter [1] and Nikisch, to mention only two instances, have never, so far as I am aware, composed a note of music in their lives.

The saying, *poeta nascitur, non fit,* is as true of the art of Conducting as of all the other arts. In many respects it is even more applicable, for the Conductor *par excellence* must not only be a born musician (that goes without saying), but he must also possess a poetic and enthusiastic temperament, and, above all, that other innate gift which no amount of study can procure him, viz., the rare power of being able to command and control large forces. These, however, necessary as they are, are but a small portion of the qualities and attributes that go toward the making of success. I may say indeed that Conducting, besides requiring those gifts which are peculiar to itself, combines within it almost all the other qualities, inborn or acquired by study and experience, which appertain individually to the exponents of the other executive branches of the art. I will endeavor to enumerate the qualities necessary to a first-rate Conductor in the order in which they come to my mind.

(1) The Conductor should, first of all, possess or cultivate a distinct and intelligible beat, so that those under his guidance may be able to distinguish an up beat from a down beat, and may know at a glance in what part of a bar they are at that moment playing. The beat should also be firm and energetic, or gentle and pliable, as the occasion warrants. Instances have been known of a Conductor with a very indistinct beat obtaining good performances, but this can only be in the case of an orchestra which is accustomed to play frequently under his bâton.

(2) He must possess a good ear, and be able at any time to detect a wrong note, single out the mistake, and correct it.

(3) A thorough knowledge of all the instruments in the orchestra is absolutely essential. He need not actually be a performer on any instrument, although it is decidedly better if he is practically acquainted with one or two of them; but in any case he must understand their compass and capabilities, and all the peculiarities associated with each of them separately. To be a good pianist is also very useful to the Conductor, and even the possession of a decent singing voice will often stand him in good stead at rehearsals, and save him from the banter, harmless and good-natured though it be, which not infrequently attaches to the proverbial "Conductor's voice."

(4) He must be able to read and master a score, however complex, without the aid of a piano, and judge to a large extent of the effect it is likely to produce.

(5) He must have the power to grasp the inner meaning, intellectual and ideal, of the composer whose work he is performing and to convey it to his audience.

(6) All such points as the true knowledge of light and shade, the bringing out of certain parts or instruments, the subduing of others, correct bowing, artistic phrasing, are all essential qualities without which no really good interpretation is possible. And, included in this, must also be reckoned the right feeling for *tempo*. This, I know, is greatly a matter of individual temperament. One Conductor may take a movement slower or faster than another, according to his own ideas or feelings, but the true Conductor of experience will seldom go far astray, for his musical instinct as well as the many subtle indications in the score will soon convince him of the composer's intentions, and even should he occasionally err in this respect, it may be forgiven him if the result is musicianly and does not savor of exaggeration or the desire to be eccentric or out of the common. I may add that the metronome marks to be found in most scores are of use to the Conductor up to a certain point, as conveying a

[1] Richter burned all his compositions when he decided to become a conductor.—Ed.

general indication of a fast or slow *tempo,* but they are often misleading, and are never intended by the composer to be slavishly followed: if they were, all the elasticity and vitality of a performance would be utterly wanting.

(7) The Conductor should have sympathy in accompanying the soloist; be it in a concerto or a vocal piece.

(8) He should be absolutely eclectic in his tastes, or at all events should never allow his preference for any particular style or school to be apparent in his renderings; he should put his heart and energy equally into whatever work he may be directing at the moment, and endeavor to obtain the same perfect result from, say, an Overture of Rossini as from a Beethoven Symphony.

(9) Other essentials to his art, only to be gained by experience, are the knowledge of how to guide his forces and convey to them what he wishes them to express; how to indicate to them the thousand and one little points of delicacy, phrasing, *rallentandos, crescendos, diminuendos,* etc., which occur in a work and which are the life and soul of its interpretation; in other words, how to *play* upon them, individually and collectively and make them into one responsive whole, ready to understand and follow the least sign or movement of his baton.

(10) Besides all this, there are many personal qualities necessary to the Conductor. He should possess tact and a great deal of patience; firmness, together with a kind, genial, and refined manner. He must be able to enforce punctuality, obedience, and discipline among those under his command, and, beyond all, deserve and obtain from them the respect due to his position and presumed superior acquirements.

Given all these equipments for his art, there yet remains one inborn gift which is perhaps more important to real success than all the others put together, and that is, the indefinable *magnetism* which, emanating from the Conductor, communicates itself to the orchestra, and is the controlling force in all really first-rate performances. It is a very subtle power, of brain and eye and gesture, but it undoubtedly makes itself felt by players and audience alike, elevating the rendering of a work to a height of *ensemble,* life, and warmth which cannot be really attained without it.

Having now enumerated the many necessary gifts and qualities of the Conductor and the requirements incidental to his position, I should like to add a few remarks on the things which he should *avoid.*

(1) He should never put himself into contortions, or perform gymnastics, or otherwise render himself absurdly conspicuous on the platform, but should endeavor to cultivate a quiet, forcible, and dignified demeanor. The secret of good Conducting does not lie in gesticulation, but in the power to control others intellectually and artistically.

(2) He should avoid undue exaggeration in his performances, and the making of effects unintended by the composer for the sole purpose of being original.

(3) He should never bully his orchestra, or weary them by overrehearsing a piece that already goes to his satisfaction.

(4) He should never go to a rehearsal without having thoroughly studied and mastered all the details of the scores he has to conduct.

(5) He should never lose his temper, nor be otherwise than gentlemanly toward the most subordinate of the musicians under him.

All I have said up to now with regard to the orchestral Conductor applies equally to the other departments of his art, though each of these necessitates certain separate qualities and a distinct training of its own. The management of the orchestra is, of course, a highly important factor in all of them, but the conducting of a choral work with its combined forces, or an opera, or even the accompanying of an instrumentalist or vocalist, is, each in itself, a separate education, and, as I have said, has its own special requirements. A Conductor may be all that is to be desired in one direction and yet quite inefficient in another. It is true that a varied experience such as this does not always come to him, but there is no doubt that the *greatest* of Conductors is the one who is versatile and who can excel, when occasion demands, equally in all departments of his art.

It will be asked, How is the art of Conducting to be learnt and studied? The question is not an easy one to answer. Unfortunately, the opportunities afforded the would-be student for acquiring his first practical knowledge of the art are very limited.[1]

When I was a boy at the Conservatoire in Berlin (if I may be excused for speaking about myself for a moment) the weekly orchestral class formed an important part of the regular studies. I had each week to take home a score, say, a movement of a Haydn or a Mozart Symphony, and be ready the following week to conduct it, with the aid of the very small orchestra at the students' disposal, consisting chiefly of strings and piano and an occasional wind instrument. Small beginning as this was, it at least made me acquainted with many of the works of the earlier masters, taught me the use of the baton, and gave me confidence.

I think it is a pity that some such plan is not adopted in advanced schools of music. I am aware that the young composer is sometimes allowed to conduct his own work, if he so wishes, at the orchestral rehearsals or concerts of the students, but the opportunities for the young, would-be Conductor to learn his art do not exist. Conducting should, I think, be taught in our schools, as far as it is possible to teach it, in the same way as all the other branches of music, so that any aptitude the student possesses may be fostered and developed, the technical side of his art made apparent to him, and he himself rendered more or less equipped, fundamentally, for the career he is desirous of following. As it is, the young Conductor, more often than

[1] Good American schools, such as the New England Conservatory, have orchestras made up wholly or partly of pupils, and are thus able to offer some training in conducting.

not, comes to his first duties, when called upon to fulfil them, strange and nervous, ignorant of rudimentary principles, and forced to gain his experience at the expense of his orchestra and his audience.

Still, unfortunate as these circumstances are, they need not deter or discourage the young aspirant in his desire to learn the art. Many Conductors have had little or no preparatory education of the sort which I have advocated, and yet, by their own exertions and with their natural gifts, have succeeded in gradually raising themselves to positions of importance and eminence.

To the would-be student I would suggest the following way of making a beginning and gaining that elementary knowledge which is the first necessary step toward his future success. Let him, first of all, study the scores of all the standard works, commencing with the simpler ones of the old school, and make himself master of their every detail. Let him procure a good book on orchestration, and endeavor to become thoroughly acquainted with the compass, possibilities, and peculiarities of all the instruments that form the modern orchestra. Let him also attend all the best performances he possibly can, and, with the score before him, watch every movement and indication of the Conductor, and notice carefully how everything sounds and the way in which each effect in a work is produced.

Let him learn to beat every sort of *tempo* clearly and intelligibly. This can be done at home without any great difficulty by placing the score in front of him, and, with the stick in his hand, conducting an imaginary performance. Better still, if he has a few instrumentalist friends who will meet and perform an arrangement of some orchestral work and allow him to lead them. Even some one at the piano only will be of considerable use to him in this manner. All this will help to give him the necessary mechanical knowledge, and remove that awkwardness and stiffness which are usually inseparable from a Conductor's first efforts.

Let him, besides this, study and digest all the remarks I have made relative to the many artistic and personal qualities requisite to the Conductor, and he will then be in a fair way at least of being prepared for the position that may come to him, and for that further experience and knowledge which can only be obtained by the practical exercise of his art. The rest is a matter of opportunity, but orchestras are on the increase all over the country, and the field is growing larger every day.

At the same time I cannot but think that the smaller the beginning the better for the beginner. An amateur orchestra is a good thing to commence upon, for the necessity of having to teach those who know little (instead of learning from those who know everything) rouses the faculties and helps to give the young Conductor that power of command, that masterfulness, which are essential to his success when he comes to deal with larger and more important forces.

In any case, let the novice avail himself of any and every step that may lead him on to the goal he has in view. If he is earnest, painstaking, and hard-working, much will be excused him in his early efforts. The sequel, as in art of every kind, will depend on himself and his fitness, natural and acquired, for the career he has chosen.

It will be seen, I think, from all I have written that I am right in looking upon Conducting as one of the highest forms of executive music, and in some respects, *the* highest. It is true that talent, ability, and technical study are requisite for success in all branches. But the real Conductor has to be something more than a matured artist, or rather I should say he has to combine within himself all the attributes appertaining to every genuine musical executant besides a number of others acquired by study and experience; and further than this, many personal qualities peculiar to his own art.

The mere fact that he is the guiding spirit of a large body of musicians, all of whom are often as proficient in their own line as he is in *his* (sometimes more so); that he is the means through which they give expression to the thoughts and ideas of the composer; that, in other words, he is himself as surely performing on a many-voiced instrument as the Pianist or Violinist on his single one, renders his position one of the greatest responsibility and places him on the highest possible plane among executive artists.

It is indeed a difficult art, an art requiring many exceptional gifts, much study, and an experience which can only be arrived at by actual practice. For this reason, the great Conductor is, and always will be, a much rarer individual than the great solo instrumentalist or vocalist.

But if the highest honors are hard to obtain, and reserved only for the few, they are well worth the seeking. I know of no branch of musical art (saving, of course, the art of composition) which gives to its exponent the same amount of pleasure and satisfaction. The sense of command, the knowledge that he is able to sway and control his forces at will, the power to inspire enthusiasm, the masses and gradations of sound, are all a source of intense gratification to the Conductor, and combine to produce within him a feeling of pride, a thrill and an excitement unknown to the ordinary executant, and beyond the power of words to express.

THE CONDUCTOR AND HIS TASK

JUST what psychic forces conspire to produce an aptitude for conducting it is difficult to say. However, the necessary technic of the orchestra leader lends itself to a fairly complete analysis. His status is nowadays misunderstood only by a very small part of the musical public; in general he is looked upon as the medium through which combined art forces manifest themselves.

It may be observed that the routine, or training, of the conductor is a superimposed development of natural proclivities, and is impossible to acquire by any other than a so-called divinely chosen leader of men, whose strength of individuality, knowledge, experience, skill and sincerity, inspire to a collective unity the performers which constitute his massive musical instrument, and whose strength of purpose and conviction interprets the combined colors of tone, depths of feeling and subtle messages into convincing expression.

To do this is not in the power of either the chosen without exhaustive technical knowledge and experience, or the technically proficient without the divine calling. Both must be possessed and developed to the fullest capacity before the conductor may lay claim to an honest title.

That conducting is a pleasure to the conductor may be well imagined. Who does not glory in the close communion of powers and forces! His soul must indeed be dead whose blood does not tingle at the thought of recreating the masterworks of the past, restoring old colors, painting with new tints, inventing new ones, revelling in the midst of tone-realms as a bookworm loves his library, touching the soul of the composer and acting as his interpreter to the world! We may excuse the conductor of any exuberance he may exhibit on duty and also for any absence of mind off duty. He lives and works among less material things than usually go to make up a workaday world.

The conductor's preparatory training should be most thorough. Unfortunately the few large orchestras which exist in America make it difficult for the ambitious leader to gain routine in this country even by observation. He is therefore forced to go to Europe where orchestras are more plentiful, and where conductors are more sympathetic to their ambitions than those of American orchestras have proven to be in the past.

The mastery of harmonic and contrapuntal musical material is first of all essential, though the conductor need not be a composer. A technical knowledge of all the instruments, and the voice, if not actual proficiency in their use, is as necessary as are surveying instruments to the engineer. The subjects of harmony, counterpoint, canon, fugue, musical form, composition, and orchestration must be thoroughly mastered. Then comes the study of scores. This may be accomplished in part by the playing of scores at the piano, which involves the condensation of the material into two-hand possibilities and the transposition of many of the parts as to key and octave position. The faculty of hearing the entire score mentally is indispensable. The score should become absolutely familiar—by many conductors it is memorized note for note—before one undertakes to lead the players through a performance of it.

The "beating of time" is the least important duty of the conductor. He must first know what rate of speed is demanded by the composer. This knowledge is largely a matter of tradition—the "laying on of hands" as it were. One must receive *tempi* from one who has them direct from the first source. The next difficulty is to avoid a metronomic regularity of *tempo,* allowing *quasi rubati* irregularities to absorb the various single parts of important instruments, mold them into a complete whole, and yet maintain a consistent regularity.

All this has to do with outward technic only. A final judgment of the conductor will be based upon his interpretative readings, his ability to bring forward the best efforts of his men, and the effectiveness of the message delivered by him.

GENERAL REQUIREMENTS

By ANTON SEIDL

CONDUCTING! A subject, truly, concerning which much might be written, yet scarcely anything of real importance is to be found in books. Urged by the misconception of his works by conductors, Richard Wagner once took up the pen to expose some of the most grievous offenses against his intentions. Berlioz also gave a few hints. A few Guides, or "Complete Conductors," have appeared in print, but these, it is to be hoped, are no longer taken seriously. The explanation of the fact that so little has been written about conducting is exceedingly simple and natural. The ability to conduct is a gift of God with

which few have been endowed in full measure. Those who possess only a little of the gift cannot write about it; and those who have it in abundance do not wish to write, for to them the talent seems so natural a thing that they cannot see the need of discussing it. This is the kernel of the whole matter. If you have the divine gift within you, you can conduct; and if you have it not, you will.never be able to acquire it. Those who have been endowed with the gift are conductors, the others are time-beaters.

Happy were the composers who were in a position to bring their own works forward, as did Haydn, Mozart, Beethoven, Berlioz, Mendelssohn, and, on occasions, Wagner and Liszt in Dresden, Weimar, and Bayreuth. Later, when theaters, concert-rooms, and orchestras sprang up like mushrooms, when the cultivation of music became more and more general, the importance of conductors grew to dimensions never before dreamed of. The composers could no longer direct all performances in person, and so the responsibility of interpreting their works in the spirit in which they had been conceived was placed upon conductors. But music went forward with such gigantic strides, great composers followed one after the other so rapidly, that it became obvious that there was a lack of men to whom had been given the conductor's gift. There was not even time thoroughly to assimilate the great compositions, and the traditional manner of performing them was lost. Tradition, that confessed screen of ignorance and impotence, became a myth and served as an excuse for time-beaters who lacked the gift. There are still time-beaters of this description who have survived the earlier period, but their screen is worn threadbare.

Now we see approach a younger generation free from prejudice, innocent of tradition, thrown upon their own resources, but conscious of the divine spark within them. The young men plunge joyfully into the whirlpool of study, pry deeply into the mysteries of the gigantic works preserved for them, plunge into the spectral world inhabited by music's heroes, receive the consecrating greetings of the masters, and give new life to the things which they have found and felt. They have made their influence tell; a refreshing, invigorating breeze blows through the corridors of music. Among the apostles of the Church each had his own way of teaching, his own way of proclaiming the Gospel, but all brought blessings to mankind. Up, then, young men—up to your great task! Have you looked upon the faces of our masters? Proclaim it! Have you grasped their titanic thoughts, deciphered their mystic hieroglyphs? Proclaim the fact! Have you received God's gift of conducting? How many time-beaters are there among you? Away with them! for Edison could, if he would, invent an apparatus that would be much more precise.

Let me direct your attention, young men with the divine gift, to a thing which most of you seem to ignore, or to have never dreamed of. You may know Wagner's work never so well by heart, you may have studied and conducted Berlioz, the other Frenchmen, and modern Italians (not excepting the classic Verdi) never so successfully, your model performances shall still be incomplete if you do not understand the art of blending the scenic action with the music and song. Most of you are too exclusively musicians. You direct your efforts almost wholly to the working out of details. The result is a good musical performance, but frequently, nevertheless, one that breeds constant misunderstandings and confusion, because it is not in harmony with the scenic action. The public thus hear one thing and see another.

The secret of a performance correct in style and perfectly understood—the only proper performance, in short—is a complete blending of stage, orchestra, machinery, light effects, singers, conductor, stage hands, chorus—of everything that contributes to the representation. It is therefore my own belief, based upon experience, that he is the most successful and effective conductor—in other words, he is the real conductor from the composer's point of view—who is as thoroughly versed in the technical science of the stage as he is in music. Long before the stage rehearsals began at Bayreuth the master Wagner said to me: "My boy, you must help me on the stage, behind the scenes. You and your colleague Fischer must assume responsibility on the stage for everything that has anything to do with the music—that is, you must act as a sort of musical stage manager. You will see the importance of this yourself, and you will find that it will be of infinite effect upon your future as a conductor."

Later we were joined by Mottl, and naturally we undertook the unique work with tremendous enthusiasm. Wagner was wont playfully to call us his three Rhine-daughters, for the first rehearsal under his care was devoted to the first scene of "Das Rheingold." I was in charge of the first wagon which carried Lilli Lehmann, who sang the part of Woglinde. Little did I suspect that in after years Lilli would sing the part of Brunnhilde under my direction. Mottl managed the second wagon with Marie Lehmann, and Fischer the third with Fräulein Lammert, of Berlin. These machines we were obliged to drag hither and thither, raising and lowering the singers meanwhile for six hours at the first rehearsal. The master was tired out, and we three could scarcely move leg or arm; but the one rehearsal sufficed to make me understand what Wagner had said to me, and its bearing on my future. I learned to know the meaning of every phrase, every violin figure, every sixteenth note. I learned, too, how it was possible with the help of the picture and action to transform an apparently insignificant violin passage into an incident, and to lift a simple horn call into a thing of stupendous significance by means of scenic emphasis.

But, it will be urged, all this is indicated in the score; all that is necessary is to carry out the printed directions. But they are not carried out, and if, perchance, there comes a stage manager of the better class, who understands and respects the wishes of the composer, it happens only too often that he is not musical enough to bring about the union of picture and music at the right time and place. The swimming of the Rhine-daughters is carried out very well at most of the larger theaters; but the movements of the nixies do not illustrate the accompanying music. Frequently the fair one rises while a descending violin passage is playing, and again to the music of hurried upward passages she sinks gently to the bottom of the river. Neither is it a matter of indifference whether the

movements of the Rhine-daughters be fast or slow. At a majority of the theaters this is treated as a matter of no consequence, regardless of the fact that the public are utterly bewildered by such contradictions between what they see and what they hear. Wagner often said to me, "My dear friend, give your attention to the stage, following my scenic directions, and you will hit the right thing in the music without a question." This, you will observe, is the very opposite of what you young conductors are doing to-day. I remember on one occasion hearing the break of a lightning-flash ritardando in the orchestra, while on the stage the bolt was imitated surprisingly well. This was in the beginning of "Die Walküre." The musician (or better, perhaps, the educated time-bearer) aimed to meddle with Nature's performance of her own trade by introducing his nicely executed ritardando, but succeeded only in proving that the stage hand who manipulated the lightning had more intelligence than he. If the musician had kept his eyes on the stage instead of on the score he would have seen his blunder and become a more careful observer of natural phenomena.

Another case: In the first scene of "Die Walküre," between Siegmund, Sieglinde, and afterward Hunding, there are a great number of little interludes, dainty, simple, and melodic in manner. Now, if the conductor is unable to explain the meaning of these little interludes to the singers, he cannot associate them with the requisite gestures, changes of facial expression, and even steps, and the scene is bound to make a painfully monotonous impression. No effect is possible here with the music alone. Let me also moot a question of the greatest importance to all performances and their external effect—the question of tempi. It is simple nonsense to speak of the fixed tempo of any particular vocal phrase. Each voice has its peculiarities. One singer has a soft, flexible voice, to which distinct enunciation is easy; another has a heavy, metallic voice, which sometimes requires a longer period for its full development, or is compelled to sing a phrase slower than the other, in order to achieve the same dramatic effect and distinctness. It was Wagner's habit to study and test the voices placed at his disposal, so as to discover the means which must be employed to make them reach the purpose designed. His tempo-marks, so far as they refer to the voice, are warnings against absolutely false conceptions—not rigid prescriptions—for time-beaters who follow them would be obliged to force the most varied organs into one unyielding mold. Of course, the liberty thus given must not be abused, but used with wisdom and discretion for the securing of distinctness. The admonition which Wagner gave over and over again was: "Be distinct; speak and sing clearly; the little notes are the most important ones, the big ones will take care of themselves; always be distinct, and the rest will follow of its own accord." These are golden words, which every conductor ought always to keep in view, even while conducting orchestral compositions. . . .

All who were closely associated with Wagner remember how impressively and with what a variety of voices he was able to sing the different rôles for those who had been chosen to interpret them, and how marvelously he phrased them all. It is also known, alas! how few artists were able to imitate him. It always makes me sad when I think of how I saw Wagner wasting his vitality not only by singing their parts to some of his artists, but acting out the smallest details, and of how few they were who were responsive to his wishes. Those who can recall the rehearsals for "The Ring of the Nibelung," and afterward "Parsifal," at Bayreuth, will agree with me that much was afterward forgotten which had laboriously to be thought out in part later, in which work Madame Cosima Wagner was wonderfully helpful. But only the few initiated know how many of Wagner's days were wasted in useless study with different Siegfrieds, Hagens, Hundings, Sieglindes, etc. I also wish to recall the rehearsals for "Tannhäuser" and "Lohengrin" in Vienna in 1875. Then his was the task of creating a Tannhäuser out of a bad Raoul, of forming a Telramund out of a singer to whom had never been assigned a half-important rôle; and yet when, after a fair degree of success, Wagner asked for consideration on the ground that he had had to do the best he could with existing material, the critics fell upon him like a flock of wolves and dogs, as a mark of gratitude for his self-sacrificing exertions.

But how about conducting? some may ask. As I said before, it is a gift of God. A talented man can learn the technics of the art in a few days; one without talent, never! Men like Bülow and Tausig took the stand and conducted without having made any technical studies; they had the gift. Hans Richter was a horn-player in the orchestra of the Vienna Opera House when he came to Wagner to copy scores and rehearse their parts with the singers. Wagner sent him to Munich to drill the chorus in "Die Meistersinger"; then, after the departure of Von Bülow, he undertook the production of "Das Rheingold," but a disagreement with the management prevented the performance. Enough; he conducted without previous lessons in conducting. I myself, though I made earnest studies of Beethoven and Wagner with Richter, never was troubled with technical practice in conducting. I went to Leipzig as kapellmeister, and out of hand conducted "Der Freischütz," "Titus," "The Flying Dutchman," "Tannhäuser," and "The Ring of the Nibelung." Of course, experience strengthens one later. For instance, once in Munich I saw Levi conduct recitatives so admirably, with such remarkable precision, that I at once adopted his method of beating in similar passages. This may seem a small matter at first blush, as the difference between it and the methods of others is scarcely noticeable, but it is a great help to precision, and at the same time it promotes elasticity in the orchestra.

The conductor's gift does not always go hand in hand with that of composition; indeed, the union is found much more seldom than is popularly believed. Nor is it associated always with general musical learning. Composers are not all good conductors. Saint-Saëns is one of the best of musicians; there is no orchestral score that he cannot read at the pianoforte with ease; but as a conductor he has difficulty in making himself intelligible to the orchestra. Massenet, admirable as an orchestral technician and master of the larger forms in music, is nothing as a conductor. Schumann, as is generally known, played a mournful part when he stood before an orchestra. Berlioz was

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Theodore Thomas

Anton Seidl

TWO DISTINGUISHED AMERICAN CONDUCTORS

a marvelous conductor of his own works, but *nil* as an interpreter of the compositions of others. Liszt and his musicians were frequently in entirely different regions while he was conducting. On the other hand, Mendelssohn was a fine—perhaps a too fine—conductor; but Raff was frightful. Tschaikowsky discovered himself in New York as a fiery, inspiring conductor of his own music. But many composers would do well to leave the performance of their works wholly in the hands of capable conductors.

PROBLEMS AND DUTIES OF THE CONDUCTOR

WE are unable to say with exactitude when and by whom the baton was introduced in the conducting of musical performances. It is held by some that it was Mendelssohn, in Leipzig, and by others that it was Karl Maria von Weber, in Dresden, who first conducted with a baton, and thereby caused something of a sensation. Before then it was the principal violin, or so-called Konzertmeister, who gave the signal with a violin bow to begin, and in the course of a performance kept the players together by occasional gestures or a few raps upon his desk. In choral performances the organist or pianoforte-player was the conductor of the choir, and the principal violin the conductor of the orchestra. In Vienna it was the custom to have even a third conductor, who at choral performances of magnitude beat time with a roll of paper. It can easily be imagined that with such a triumvirate things frequently were at sixes and sevens.

It may safely be asserted that as soon as musical compositions grew in depth, in boldness and grandeur, the necessity was felt of enlisting a single individual who should be responsible for the correct interpretation of the work and the proper conduct of the whole. This was but the natural logic of the case. The art of music differs greatly from all other arts. The painter conceives an idea and executes it on canvas; there it is embodied for long periods of time; every one can admire it in the original, just as the painter himself created it. The sculptor conceives an idea and executes it in marble; every one can admire it in the original, just as the sculptor himself created it. The poet is already in a worse plight; he conceives an idea, puts it upon paper, and leaves it to posterity; his creation is now either recreated in the intelligent mind of the reader, or it takes possession of the elocutionist, in which case it depends entirely upon his capacity or want of capacity whether or not it shall achieve the effect contemplated. In a third case it must be turned over to a group of actors, who give it life under the direction of a stage manager; in what a variety of phases this life may disclose itself we can learn by attending performances of the same drama in different cities or theatres. How many readings are there of Hamlet's "To be, or not to be"? Perhaps as many as there are actors who play Hamlet. Where, then, shall we look for the original meaning of a poem, for that which the poet conceived and executed? Only to the paper. We must discern the spirit of the poem and bring it back to life.

Now take the case of the musician. He conceives his idea and records it. But how much larger is the apparatus which he requires for the production of his work than that of the other creative artists! Singers who are also actors (if possible), and who must have musical training (which is not always the case); musicians who can play the necessary instruments; stage machinists; painters for the scenery; perhaps a comely young ballet (an arduous requirement, indeed!); a capable choir (one that ought to sing in tune); a stage manager to direct all the doings behind the scenes; finally, a conductor who really ought to be as musical as the composer himself (that is surely asking a good deal!).

To recur to the history of the baton, it may be asserted that as the difficulties connected with performances increased, as compositions grew in magnitude, and matters went more and more awry under the direction of the principal violin (aided by his assistant with the paper roll), the plan was gradually evolved of putting everything in the care of one man and holding him responsible for the results. And thus the modern conductor came into office, armed at first with

the old roll of paper but later with a baton. Some of the old violin-players, like Spohr in Cassel and Habeneck in Paris, clung to the violin bow; but, as has already been said, the modern concert conductor is found wielding a baton, in the case of Mendelssohn, the modern theater conductor in that of Weber; and so it remains to-day.

The art-work created by the composer must be reanimated, inspired with new life by the conductor's intellectual abilities, his technical powers, and his recreative capacity. How much self-criticism, how much energy, how much love for the work, how much study, how much mental exertion are necessary to enable him satisfactorily to fill his reproductive office! The conductor stands in the stead of the composer. A gifted conductor brings it to pass through the medium of rehearsals that every participant, be he singer or player, feels that he too is a recreative artist, that he too is leading and directing, though he is but following the baton. It is this unconscious reproduction, apparently from original impulse on the part of the performer, which is the secret agency whose influence the conductor must exert by the force of his personality. A true conductor will effect all this at the rehearsals, and keep himself as inconspicuous as possible at the performances; in this lies the difference between a time-beater and a conductor. There are time-beaters who wave wildly with their hands and stamp loudly with their feet, yet they accomplish little or nothing. Of course, the temperament and other individual characteristics of a conductor have much to do with the case. Years ago, before the opera had taken on so much of an international character, its repertory was more restricted, and the conductor had to struggle with a much smaller variety of styles. Proch, in Vienna, was a famous Meyerbeer conductor; Esser, in the same city, a respected Mozart and Gluck conductor. For their stagione the Italians sent out their best maestri; thus Spontini came to Berlin, and was long the supreme power at the opera in that city. His best achievements were made, naturally enough, in his own operas. He used two batons in conducting —a short one for the arias, duets, etc., and a very long one for the big choruses and pageants with stage bands. It is only natural, of course, that Italians should be the best conductors of Italian opera, Germans of German, and Frenchmen of French. Of late years much more than used to be wont is asked of our conductors. Theaters whose means do not allow the luxury of more than one conductor demand of their musical director that he work to-day in the Lortzing smithy, mount the funeral pyre to-morrow with Siegfried, and be incarcerated in a madhouse with Lucia the next day. I do not believe in such versatility; conductors are only human, and either Lucia or Siegfried will have to suffer. It is an unhealthy state of affairs, and in the best of cases the public will be the loser.

Let us now consider the concert conductor. He, too, has a great deal of intellectual and physical work to do while preparing a performance. The majority of the public have no idea of the extent of this work, for they assume that the better the orchestra the lighter the labor. To an extent this is indeed true; but to evolve a picture of magnitude and completeness out of an overture or symphony requires nevertheless a vast intellectual effort. There are conductors who seek to bewilder by finished elaboration of detail, leaving the picture as a whole without proportion or perspective. Their accomplishment is like that of a painter who lays stress upon a magnificent piece of drapery, a single figure, or a particular light-effect, to the injury of the general impression. The elaboration of detail is felt to be unessential, but it distracts attention from the main theme. How often does a conductor err in the gradation of colors! Very often it is the size of the room and its acoustical qualities that are to blame for the fact that the means adopted to carry out his idea, the means in which his orchestra has been drilled, produce an effect almost diametrically opposite to his intentions. The larger the room the broader must be his tempi to be understood in all parts of the house. The better the acoustics of the room the easier will be the conductor's task, the more pliant the orchestra. To illustrate: I brought forward "Tristan und Isolde" in New York in the season of 1895-96, after the most careful preparation. The orchestral colors were adjusted for Jean and Edouard de Reszke and Madame Nordica, whose voices were always heard through the instrumental surge, as ought to be the case in every respectable performance of a Wagnerian drama. At the Auditorium in Chicago I was obliged to tone down the volume of the same admirable orchestra nearly one half, because I discovered that the acoustics of the Auditorium were so excellent that the dynamic volume employed in New York would have drowned the singers beyond hope of rescue. The orchestra sounded magical, and the performance revolutionized the ideas of all the artists.

In order to make clear the precarious position in which a conductor sometimes finds himself, I must add that I called the orchestra together on the morning of the day of performance, in order to explain the acoustic conditions of the room. I rehearsed nothing; had I begun, I should have been obliged to play all the music. The men understood my explanation, and in the evening played with an insinuating delicacy, with such a nice adjustment of tone that to hear them was a marvel, and one would have thought that they had spent years of study in the Auditorium. Now it is true that this was an exhibition of a high degree of intelligence on the part of the orchestra, but without the quick recognition of conditions on the part of the conductor the performance would nevertheless have resulted differently.

I must now reiterate that since musical compositions, whether through the influence of Wagner or any other master, have grown to be more homogeneous and profound in their content—have, in a word, gained in delineative purpose—the relation of the conductor toward the orchestra has also grown more significant. The best orchestra in the world will make but a fleeting if not an utterly insignificant impression in the hands of an inefficient conductor. The period of orchestral virtuosity, in which the whole aim was daintiness, refinement, and precision of execution, is past. Already in his day Weber declared war against metronomical orchestra playing. After long and thorough study I am profoundly convinced that had Beethoven not become deaf he would have demonstrated by his conducting how insufficient his tempo and expression marks are

for the correct interpretation of his symphonies. Weber said that there was no composition throughout which one measure was to be played like the other. True, otherwise it would be but machine work. Is it possible to conceive of a Beethoven who wished to have the works of his second and third creative periods performed without a bit of freedom in melody or change of mood? Naturally, there must be no dissection on the part of the conductor, and the freedom of movement which is exercised must not be permitted to disarrange the picture as a whole. Any man who found it possible to conduct the "Pastoral" or Fifth symphony in strict metronomic time, or the Ninth without variation in the tempo, ought to put down his baton at once and become a traveling salesman for electric pianos.

If it is difficult for the concert conductor, who has only the one agency—the orchestra—to control, to carry out the aims of the composer, it is much more difficult for the opera conductor, who must manage the many solo-singers and the chorus with all their difficult tasks, collective and individual, mutual and independent. It is the gigantic task of the conductor to inform all these varied agents with the intentions of the composer, to interweave the orchestral part with theirs, and to graduate the instrumental sounds so that the action may present itself clearly and easily to the listener. Here let me say, from the conductor's point of view, that it is surely the purpose of the composer to have his stage-folk understood by the public. It follows, then, that the orchestra must never shriek and drown the voices of the singers, but support them. The orchestra ought always to bear in mind that on the stage above there is a man with something to say, which the sixty or eighty men below must support so that every tone and word shall be heard and understood. The composer did not write an orchestra part in order that it might drown the words sung on the stage. Wagner, even when conducting excerpts from his operas, was painfully anxious that every syllable of the singer should be heard. Frequently at the close of a vocal phrase he would arrest the sound of the orchestra for a moment, in order that the final syllable should not be covered up. How often did he call out angrily, *"Kinder,* you are killing my poetry!"

How discouraging must be the effect upon an intelligent singer to feel that, in spite of every exertion, he is being drowned by the orchestra! Thoughtless musicians, speaking of my production of "Tristan und Isolde," expressed the opinion that I had supplied the work with more delicate tints than usual, only for the sake of Jean de Reszke and Nordica. This only proves how many musicians there are who still cannot understand the chief thing in an opera. In rehearsing "Tristan" I did not change a single note or expression-mark, but only carried out what the composer had written down, and gave effect to the vocal and orchestral parts in their true complementary values. I am flattered to know that I achieved the desired and prescribed success, for it was the general verdict that every word was understood from beginning to end; that was my wish, and that should be the wish and the accomplishment of every conductor. . . .

This attitude of the conductor to the composition is daily becoming more significant, for the composers of to-day are more and more putting thought into their compositions; the conviction is growing steadily that the proper order of things is first to think, then to compose, and then to perform. Even operas are being more carefully thought out than formerly. Look at the Italians now, and see how they strive to adapt their music to the original text! For this, thanks are due to that grand old man Verdi, who pointed out the way to his young colleagues, and set them an example in his "Otello" and "Falstaff."

When Wagner called out to the conductor, "Recognize first of all the idea: the meaning of a phrase and the relation of the phrase or motive to the action, and the proper reading and tempo, will disclose themselves of their own accord," he went straight to the very root of the matter. Look again to "Tristan und Isolde" for an example. A large space of time in the first act is occupied by Isolde and Brangaene, who are alone in the tent. A few motives are continually developed, but with what a variety must they be treated—surging up now stormily, impetuously; sinking back sadly, exhausted, anon threatening, then timid, now in eager haste, now reassuring! For such a variety of expression the few indications, ritardando, accelerando, and a tempo do not suffice; it is necessary to live through the action of the drama in order to make it all plain. The composer says, "With variety"—a meager injunction for the conductor. Therefore I add, "Feel with the characters, ponder with them, experience with them all the devious outbursts of passion, but remain distinct always!" That is the duty of a conductor. If in addition the conductor is able to grasp and hold the play in its totality, to combine all the singers into a single striking picture, he will not need to wait till the next day for a recompense of praise; he may have the reward of satisfaction with himself at once. It is his artistic achievement to have lived through, to have himself experienced the drama. In the third act of the same work he must suffer with Tristan, feel his pains, follow him step for step through his delirious wanderings.

That conductor is an offender who ruins the picture by blurring its outlines by playing too loudly, or destroys its pliancy by an unyielding beat. Think of the exciting task presented by the scene of Tristan on his deathbed! The conductor must be ever at his heels. Every measure, every cry must agree with the orchestra. If the singer one day sings a measure only a shade differently than usual, or begins or ends a rallentando or accelerando one measure earlier or later—an entirely natural thing to do—the conductor must be on hand with his orchestra, that the picture may not be distorted or blurred. He must have the brush of the composer and his colors always ready—in a word, he must live, suffer, and die with the singer, else he is an offender against art.

Here let me call attention to a singular phenomenon, which seems somewhat startling at first blush but which cannot be gainsaid. The performances of conductors are frequently criticised in great haste and with much harshness. Take, for instance, an overture or symphony by Beethoven and have it conducted by three or four really great conductors. Immediately comparisons will be made; one will be preferred and the others condemned without mercy. This is all

wrong, for it is possible that one and the same subject shall be treated differently by different masters, yet each treatment have an effective and an individual physiognomy in its way. Different painters and poets can use the same material, each in his own manner, and each produce an art-work of value. How many pictures of Christ are there in existence? Each Christ head painted by a great master differs from all others; yet each is a classic for all that. In a musical performance I should first inquire whether or not the conductor has anything to say, whether there is definite meaning in his proclamation, especially if it should produce a different effect upon me from a reading based on an entirely different conception, and give a plain exposition of the conductor's purposes and ideas. If the variations consist of empty external details, then away with them, no matter how prettily empty they may sound. There is less likelihood of such a state of things since action and train of thought are prescribed; and the instances are not many even in symphonic music, but they may occur.

In conclusion, I wish to make a few observations on three great musicians who were pioneers in their art and frequently appeared in the capacity of conductors. They are Berlioz, Liszt, and Wagner. Berlioz was a keen observer; he frequently wrote music so appropriate to the dramatic or poetical idea as to be obvious to everybody—as, for instance, the storm scene in "Les Troyens," the ball and execution scenes in the "Fantastic" symphony, the march of pilgrims in the "Harold" symphony, the Mephistopheles scenes and the Ride to Hell in "La Damnation de Faust," and many other pieces. Only a real genius could have done these things. It is true that these startlingly accurate delineations sprang from his enormous knowledge of orchestral technique rather than from his soul, though it is not to be denied that Berlioz often invented strangely beautiful and effective melodies. His musical pyrotechnics are frequently of the most dazzling order. As conductor of his own compositions he was incomparable. Cosima Wagner has often related that he brought to his rehearsals a tremendous command of the minutiæ of orchestral technics, a wonderful ear for delicate effects and tonal beauty, and an irresistible power of command. Upon all who heard or played under him he exerted an ineradicable influence. His music, frequently rugged in contrasts and daring leaps, is also insinuating and suave at times, and so, too, was his conducting: one moment he would be high in air, the next crouched under his desk; one moment he would menace the bass drummer, and the next flatter the flutist; now he would draw long threads of sound out of the violinists, and anon lunge through the air at the double basses, or with some daring remark help the violoncellists to draw a cantilena full of love-longing out of their thick-bellied instruments. His musicians feared him and his demoniac, sarcastic face, and wriggled to escape unscathed from his talons.

Liszt, the founder of the symphonic poem, was differently organized. The dashing, energetic Hungarian, who had developed into a man of the world in the salons of Paris, was always lofty and noble in all his undertakings. He was singularly good-hearted, excessively charitable, unselfish, and ready with aid, intrepid, sometimes to his own harm, persistent in the prosecution of his aims, quickly and enthusiastically responsive to all beautiful things, and ready at once to fight for them through thick and thin. Thus we see him in Weimar, the first to throw down the gage to envy and stupidity in behalf of the Wagnerian art-drama, and never growing weary. He was the first Wagnerian conductor, and battled with baton and pen for the musical drama at a time when few believed in it. He was the first to recognize Wagner's genius and bow to the reforming force of the new musical dispensation. His recognition of the new era gave him the idea of the symphonic poem, and so he became in the concert-room what Wagner was on the stage.

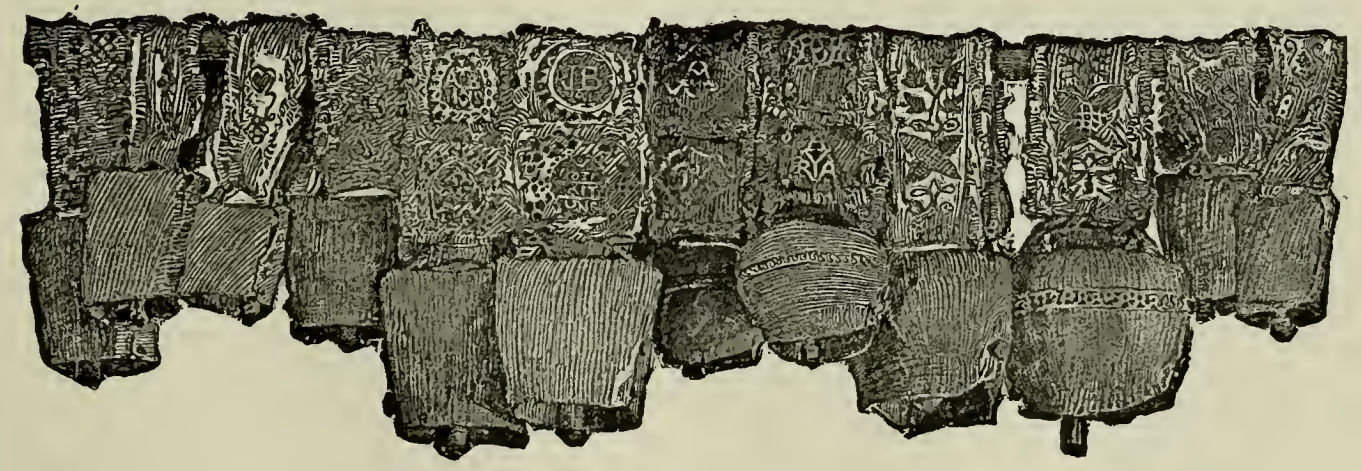
Liszt also introduced the reforms into his sacred and secular oratorios, and their influence disclosed itself as well in the conductor's office. His Jovian countenance filled everybody with a sort of holy dread; his colaborers were lifted to the top of a lofty pedestal; all were profoundly, majestically moved, inspired, and made conscious of a high mission. Liszt radiated an exalted magic on singers as well as instrumentalists. He felt himself to be an apostle of art, whose duty and privilege it was to preach love, faith, and respect eternal in all his deeds as conductor, and his feelings were shared with him by performers and listeners. By means of his priestly appearance and dignity, and his consuming enthusiasm for everything noble, he carried with him irresistibly all who came into contact with him. He compelled all to love and believe in the composition he brought forward. If Berlioz left behind him a demoniac impression, Liszt disseminated light and celestial consecration; one felt himself in a better world.

Wagner was a union of the other two. To him both heaven and hell were open. He delineated the sense-distracting pleasures of the realm of Venus in glowing colors, plunged into the most awful depths of the sea, and brought up ghostly ships; he opened to us vistas of the legendary and misty land of the Holy Grail; now he draws us with him on a nocturnal promenade through the streets of Nuremberg, and buffets the master singers and the petty town clerk; anon he discloses the nameless suffering and endless longing of two lovers who are being drawn unconsciously by the power of magic into the land of eternal darkness and night, there to be united in bliss everlasting. Next he plays in the Rhine with its nixies, calls up the lumbering giants, the nimble dwarfs, the stately gods, rides into battle with the daughters of Wotan, rambles through forests to the twitterings of birds, till he reaches the cavern smithy, forges swords, strides through the flickering flame to awaken a heroic maiden, returns to the Rhine, overwhelms the race of gods, and predicts the coming of that which shall endure forever—the love of woman. At the close of his glorious life and labor he leaves us the most precious of treasures—the Holy Grail and Holy Lance—as tokens of Faith, Love, and Hope. Did ever a human intellect bequeath to the world such a wealth of ideas, suggestions, and teachings before? We cannot imagine the time when knowledge of these things shall be complete and closed, for the more they are studied the greater are the treasures discovered.

As a conductor Wagner was a man of iron energy. Almost small of stature, he seemed to grow to gigantic

size when before his orchestra. His powerful head, with its sharply defined features, his wonderfully penetrating eyes, his mobile face, which gave expression to every emotion, every thought, can never be forgotten. His body stood motionless, but his eyes glittered, glowed, pierced; his fingers worked nervously, and electric currents seemed to pass through the air to each individual musician; an invisible force entered the hearts of all; every man thrilled with him, for he could not escape the glance of this great man. Wagner held everybody bound to him as by a magical chain; the musicians had to perform wonders, for they could not do otherwise. At first things went topsy-turvy at rehearsals, because of the impatience of the master, who wanted everything to be good at once; the strange, illustrative movements of his long baton startled and puzzled the musicians until they learned that the musical bars were not dominant, but the phrase, the melody, or the expression; but soon the glance caught the attention of the men, they became infused with the magical fluid, and the master had them all in his hands. Then the meanest orchestra grew and played gloriously, the tones became imbued with life and expression, the most rigorous rhythm and the loftiest emotional expression ruled, and everything was reflected in the face of Wagner. All hung on his glance, and he seemed to see them all at once.

Once I sat beside a great actor who for the first time saw Wagner exercise this potency of look and facial expression. He stared at Wagner as if he had been an apparition from beyond the grave, and could not take his eyes off him. Afterward he told me that Wagner's face was more eloquent than all the actors in the world with all their powers of expression combined. Whoever saw Wagner, and came into contact with him in Vienna, Berlin, Hamburg, Budapest, Russia, or Switzerland, will certainly never forget this influence. He seldom conducted, but one must have seen him conduct a symphony by Beethoven in order to learn how much there is hidden away among the notes of that classic giant, and how much can be conjured out of them. To my thinking, Wagner is not only the mightiest of all musical geniuses, but also the greatest conductor that ever lived.



SPECIAL ARTICLES

HOW TO APPEAR IN PUBLIC

Personal Bearing—Essential Qualifications—Selections for Public Performance—Appearance and Dress—Nervousness—Health, Physique, and Temperament—Other Things that Count—What Constitutes Success.

TO appear successfully in public is the great aim of the young artist. No matter how nervous the musician may be, how modest as to his attainments, nor how conscientiously anxious to toil at his art for that art's sake, there is a feeling that one's musical training is not complete until public opinion has been challenged in some way or other—on the platform, the stage, or through the press. Primarily, of course, music appeals to the sense of hearing, but in its public performance the sight and touch of the performer and the vision and feelings of listeners are also brought into play. The center of this activity or influence is the executive musician; and it is just this direct personal address to the sentiment and emotion of others that makes music at once the most attractive and the most desired of all accomplishments.

Those desirous of appearing in public with success should at once submit themselves to a severe and searching examination as to whether they possess those essential qualifications which make for a genuine reputation. Gifts there must be. If either sham or mistaken ambition flourish for a time, it is through sheer force of talent or will-power; but neither pretense nor the fever for fame can maintain or sustain the *vox populi* for long. To gifts, some add appearance—individual charm of face or form. If a pleasing manner accompanies such attractiveness, the woman musician especially has the greater chance of a career as a public artist. A stronger power even than these, however, is to be found in that mystic force known as "personal magnetism." For the fact remains that among musical exponents whom a past century has listened to with delight there were those who won the public by their personality in the display of their gifts rather than by an uncommon beauty of face or form. Neither Jenny Lind nor Tietjens is described as having been a beautiful woman, yet few singers have ever been able to create such a furor by their public appearance as these, to name only two among the noted dead.

To define the magnetic influence of certain individuals would be difficult. It is perhaps best described as the outcome of sincerity and concentration of mind; or it may be another name for thoroughness of purpose or earnestness and zeal. In music it would seem to be the possession of the art apart from self-arrogance or love of mere display. It is that which stirs us in the technique of great pianists; which thrills us in the pianissimo as in the most brilliant tones of the cantatrice. It is in the devotion and painstaking care of the teacher; in the glowing and sympathetic eye of the lecturer. It may even be said to account for the absorption—the "enwraptness"—of creative genius. Maybe we might yet more nearly explain it as the demonstration of "soul," without which even the most accomplished artist falls short of perfection.

Supposing gifts and personality to be of the approved kind, the choice of items for public performances is a most important matter. Young musicians generally fall into the mistake of attempting favorite classical numbers which they are not advanced enough to render excellently well. There should be no mediocrity, no fear of an indifferent interpretation, about the items selected for a concert platform. Frivolous or trivial songs or pieces are to be carefully avoided, if earnestness is one's aim. Again, there are many celebrated performers who show little originality or wholesome variety in the repertoires they elect to give from time to time. It is said that a memorial wreath was once sent to a certain singer who was always bewailing "Thou'rt passing hence, my brother." Similarly, the pianist is open to criticism who chooses only "stock" pieces for his recital, as if Beethoven had never written any sonata but the "Waldstein," nor Schumann any tone-picture but the "Carnaval."

There is a tendency latterly to give "one-man" or "one-woman" entertainments. Cycles of songs are sung of the same period or composer; or a whole series of instrumental pieces follow each other, the rendering of which it would take the art of a foremost virtuoso to make interesting to the ordinary listener. Débutantes have yet to learn that the effect they produce is often in proportion to the length of the solo selection given: the less we hear from them the more we would like to hear! Violinists of all shades of mediocrity bracket two or more long pieces, and take encores to these upon the very faintest encouragement. This is a cause of positive boredom to many who would be glad to wish the players well if they were less obtrusive. An instrumentalist will say that an andante as well as an allegro is necessary to give proof of one's style, technique, etc. There is no valid reason why this should be so. A slow movement, exquisitely played, would often give twice the pleasure if not blurred out of immediate remembrance by the noisy "fast piece" which, by way of contrast, follows. Suitable selections for particular occasions are, again, a subject for much forethought and advance preparation. Upon a point such as this may hang a performer's future career.

Though many sensible people profess themselves "above" the superficialities of appearance and dress, yet these matters must, more or less, come into the consideration of the public artist. This is especially the case with women. The great point is to dress as well as possible, and with suitability to all occasions. Costliness is not so much to be aimed at as becomingness. A woman's concert gown should always suit the wearer. If it does not, no matter how superb it may be, it is a failure. If one's own natural taste is deficient in these matters, the advice of a reliable friend should be taken. Fit and elegance in feminine apparel are more to be desired than richness of fabric or showiness of ornament. Indeed, in no way is one's own sense of refinement and culture more certainly shown than in mode of dress.

Means may not always be forthcoming to enable the young performer to dress exactly as her own correct tastes would advise. Yet she can usually please herself in color or combination. The Orientals declare that to each is his proper color, arrayed in which he will feel most at ease. Color, again, has more to do with the becomingness of a costume than many people think. No one knows so well as the woman who appears frequently in public what an art there is in being becomingly dressed. If the concert artist can get at the kernel of this art, and yet not waste too much precious time over the subject, the happy medium of appearing "well dressed" is reached. Anything that savors of eccentricity or extravagance—despite some pianists' fondness for hirsute superfluity—is best avoided on the platform. Such indulgence is but to make one's self a butt for ridicule or contempt. To some the glitter of diamonds is ravishing. Others declare that it reminds them of savage adornment and the "beauty" adjuncts of dusky skins. Apparently it is a case of "every one to his taste."

Gifts, good appearance, and becoming dress may all be the performer's, and yet their effects may be sadly minimized by that *bête noir* of the musician, nervousness. The heart-flutter, trembling limbs, quivering mouth, and parched throat are physical accompaniments of public appearances which very few artists wholly escape. Getting accustomed to the platform, people say, is the best cure. This can only be brought about by regular and frequent concert work, and this is, unfortunately, not always obtainable by the beginner—the one who suffers most from stage fright. "Look upon them [the listeners] as so many cabbage-heads," said a late revered master. Yet it is not always possible to regard a well-dressed audience, armed with programmes and opera-glasses, in this unflattering light, though the idea in the abstract, if ludicrous, may be sometimes appropriate.

Then some say that self-consciousness is at the root of the trepidation which overcomes even the most resolute when they first court public applause. The fact is that the nerves may be shaken from a variety of causes. Terrors of "anticipation" are hard to combat. Because one has frequently staggered or broken down at some difficult passage, the dread of doing so in public has often the effect of spoiling the whole performance. Or a young musician may be too anxious to please a certain teacher, critic, or friend among the audience, and the excess of anxiety defeats itself. Again, so much depends upon the effect one makes upon a particular occasion that over-eagerness to shine causes loss of self-possession.

But it is easy enough to enumerate causes of nervousness; the trouble is to suggest a prevention or cure. Anticipatory ghosts of all kinds can only be laid by a strong determination not to be overawed by them, but to be prepared for their hallucinations by preliminary practice and by habituation to the surroundings of the platform. One's teacher can generally manage that a pupil, about to make a public appearance, may first strengthen and accustom the nerves to the ordeal by playing before small circles of friends, or when possible before critics. Any tendency that would interfere with the performer's success should be strenuously combated before venturing on a concert platform. It is said that Demosthenes spent hours haranguing the waves by the seashore. In this way he completely overcame a natural nervous tremor and inclination to stutter when speaking, and prepared himself to face the commotions of a vast assemblage. The best safeguard against nervousness is to throw one's self so thoroughly into the interpretation of the work undertaken that surroundings become as if they were not. One is then blind and deaf to all but the spirit of music within. For the consolation of the sensitive it may be remembered that some of the most successful artists are those who have never fully conquered the "nervous accompaniment." How do they succeed in charming us? By sheer determination, resolution and thoroughness in preparation, as well as in carrying through the task in hand.

It is only right to add that health, physique, and temperament have a good deal to do with the control of nerves. The public artist requires to strengthen his bodily frame in every way in his power. Outdoor exercise, plain, wholesome food and not too much of it, fresh air and plenty of it, contribute the best preparations for all active work. Most performers believe in resting and keeping the mind completely free from worry or irritation for some hours before a public appearance. Opinions differ vastly on many points. While some vocalists starve themselves before a concert, others confess that they sing best on such fare as "a beefsteak and bottle of stout"! Undoubtedly tastes differ, but there can be little doubt that the general building up of the constitution helps to make both a successful and a happy performer.

Environments have much to do with the mode in which public executive work is done by the musician. A little embarrassment, such as might be caused by a singer discovering, at the last moment, that she had brought an odd pair of gloves, has been known to shake the equanimity of an accomplished artist. If performers are likely to be easily upset, the safeguard lies in seeing beforehand that all details are in perfect order.

Habits of irritability upon slight provocation—unfortunately so common with "high-strung" musicians—often render one unfit, either physically or mentally, to do justice to a public appearance. "Count twelve before you get angry" is an old and effective remedy for the excitable individual who flies into a passion, and thus loses self-control, over something it were far better to dismiss with a jest.

Then there is the consideration of such details as how, and how not, to walk on and off a platform. There is the shuffling gait, the elastic step, the graceful carriage, the nervous rush, and so on. Which to avoid and which to copy will be apparent to performers themselves. There is a way, too, of "looking pleasant" when one sings or plays in public, which is worth cultivating, so it be natural and not strained or overdone. How to hold one's music during the singing of a song; or, if one sings without music, how to stand gracefully so that the eye of the onlooker may gaze upon a pleasing picture—this is especially worthy of thought. To be at one's ease is a great accomplishment. A good impression is always made by the performer who can walk on and off the platform with unrestrained dignity and grace; who can hold himself

erect and self-possessed during the singing of a song; or who can sit at a piano without throwing his body and arms about in a manner which often supplies the comic papers with sketches far from flattering to the artist or his profession.

All things considered, it must, however, remain a mystery why some are more successful in public than others. But that very mystery adds interest to one's first attempts, and it is the privilege of youth and enthusiasm to dream of taking the town by storm. However, for those who aspire to "set the river on fire," there are certain requirements for a successful public appearance which may be briefly summarized from the foregoing remarks:

Talent should at least be above the ordinary. Pluck must be combined with a persevering and cheerful disposition. Nerves ought to be thoroughly under control. Health should be capable of bearing without injury all strains likely to be put upon it. A pleasing appearance greatly adds to the public artist's success. To dress becomingly is a duty. Choice of selections is of paramount importance. An equable temperament is best fitted for emergencies. Discretion is to be exercised in all matters.

HOW TO ORGANIZE MUSICAL ENTERTAINMENTS

"At-Home" Programmes—Musical Etiquette—Places on Programmes—Amateurs and Professionals—The Musical Bore—The Musical Evening — Concert-giving — Initial Steps—Advertising—Final Arrangements.

AT some time or other most people who mix in society have to organize musical entertainments, whether of a semi-private or public nature. The good hostess as well as the professional musician must consider ways and means on such occasions. There are certain details which one requires to observe, and stumbling-blocks that one must avoid, if undertakings of the kind, homely or ambitious, are to be successfully carried through. Of these functions, the afternoon reception, the musical evening, and the concert call for most frequent attention. We will now consider the separate arrangements for each briefly in turn.

Beginning with the so-called *at home,* we remark that the music for this may be either previously decided upon or may be of an impromptu kind in regard to programme. When social receptions are given on a large or fashionable scale, it is customary to engage a professional conductor, agree to the expenditure of a certain sum of money on fees, etc., and then leave the management and working of details to the superintendence of this musician. A capable person will at once in this case engage from four to six good solo artists or else a small quartet or concert party, see after the procuring of a good piano or other necessary instrumental accessories, and also set about designing a programme in an artistic and acceptable manner. When a hostess herself undertakes these preliminaries, she should secure the services of at least four good singers—preferably soprano, contralto (or mezzo), tenor, and bass (or barytone), and of one or two expert instrumentalists, a pianist who might also act as accompanist being indispensable. Then a scheme such as appears most suitable for the occasion should be prepared, with due attention, of course, to arrangement and proportion. The following may serve as an example of what such a scheme should be:

PROGRAMME

PART I

1 Concerted instrumental or vocal piece (duet, trio, etc.).
2 Vocal solo (bass or barytone).
3 Vocal solo (contralto or mezzo).
4 Instrumental solo (piano or violin).
5 Vocal solo (tenor).
6 Vocal solo (soprano).
7 Concerted piece.

INTERVAL (FOR REFRESHMENT)

PART II

1 Instrumental solo.
2 Vocal solo (bass or barytone).
3 Vocal solo (contralto or mezzo).
4 Instrumental or concerted piece.
5 Vocal solo (soprano).
6 Vocal solo (tenor).
7 Concerted piece (vocal, or instrumental, or both).

This is only a skeleton; but it is capable of filling in with suitable numbers, as also of contraction or extension according to individual tastes or talent available. Its general arrangement should enable the guests to sit out either the first or second half of the programme, while the interval alone should be taken up with conversation or retirement to the refreshment-room. The constant stream of guests in and out of a drawing-room and the chatter that goes on continuously at these functions are not only disconcerting but positively rude to good performers; the music itself is lost as far as its pleasurable enjoyment is concerned. Where some such definite arrangement cannot be strictly adhered to, a certain etiquette and good taste should suggest minimizing small distractions during the rendering of selections—those arriving during the progress of a piece awaiting its conclusion before making themselves known to a hostess, and so on. When practicable, a platform of some kind ought to be erected for the convenience of the artists. The piano should

be placed upon this, and thus "crowding round" might be avoided to the advantage of all concerned.

The order of the above sketch-programme requires some explanation. There are "favorite" places on the musical menu. Under most circumstances, preëminently gifted artists should not be asked to open or close the entertainment. Sopranos and tenors are often seriously offended if relegated to the "poles" of the performance—too near the beginning or the end—for, as a rule, "second" voices are heard before "firsts." There are also many causes for petty jealousies which it is well to avoid. Organizers have to be very careful not to ask those of similar voice or talent to appear immediately after each other. At the same time it appears unfair to exile the mezzo or barytone invariably to the less favored portions of the programme, when people are either coming in or going away. Matters could only be equalized by allowing all capable performers to have at least one good place—as in the foregoing scheme.

Again, much discrimination and tact must be exercised not to "pit" the amateur against the professional, no matter how good the former may be. Unfortunately, the boundary line between the two is very indefinite. Besides, nowadays many so-called amateurs occasionally sing for fees. This consideration of the amateur and professional applies particularly to informal at-home programmes, which, not being designed beforehand, are generally contributed on invitation by the guests themselves, and may or may not include performances by professionals.

It is not considered etiquette to ask a musician, who makes his or her living thereby, to play or sing gratis at a reception, although friendship may often break through such restrictions. Most professionals, indeed, are generous and willing in obliging kindly hostesses or patrons. Care should be taken not to abuse such good nature, even when it offers a chance for a struggling young musician to get "known." Doctors and lawyers are not invited to houses as guests in order that advantage may be taken of their professional experience. At the same time, the musician may occasionally, when prudence and good taste permit, dispense with fee-making and freely give pleasure to a friendly circle.

A fixed programme is usually best at an at home, if only to save entertainers and guests from the possible infliction of the musical "bore," who, though an indifferent performer, is fond of usurping the piano-stool or the singer's place, to the exclusion of those who could do better. To this class belong the strummer—who boldly attempts everything from a pantomime song to a sonata—and the lady vocalist who *will* sing in spite of her painful tendency to flat, and who revels in selections beyond her range and capabilities. The infant prodigy of the household is also best heard *in camera*. Under no circumstances is it fair to one's guests or visitors, nor to educated musicians, to compel them to listen to incompetency and force them, through politeness, to appear pleased or express "thanks" when they are inwardly irritated by inefficiency. The student or amateur should remember this, and never sing or play in public unless fully capable of doing so. No really musical persons would wish to make "exhibitions" of themselves. Their true province outside the home circle, if they are nervous or uncertain in performance, is that of intelligent and appreciative listeners.

More laxity and good fellowship generally prevail at the musical evening than at the afternoon reception. Unless the entertainment takes the form of a glee-party, or unless there is a fixed programme, people come prepared to make themselves obliging and agreeable. At the same time, the master or mistress of the ceremonies should always see that the wheels go smoothly by considering the feelings of musical folk present.

A few general hints may be useful. Contrive that all guests who are musically gifted may, if they are so inclined, have a personal share in the performances. Even if the inevitable bore be asked to set the ball rolling, he might then be heard at the least objectionable time, and so be content with one appearance during the course of the evening.

Men and women performers should be alternated as much as possible. When there are two performers present of equal merit, discretion is needed so as not to let it seem that one vies with the other. In the case of teacher and student, good taste seems to suggest that the student should be heard before and not after the master.

Accompanists especially deserve consideration. If there is no professional accompanist, it is possible that the singers may prefer one of the musicians present to accompany them. It is often difficult to find a really good accompanist, and one who can read at sight with ease. Many volunteer to accompany who are not fitted to do so, and this is very disconcerting to the singer. When a hostess can, she should save vocalists embarrassment in this matter by inviting some one of unquestioned skill in this department.

Other details of arrangement consist in seeing that the lighting and seating at the piano, etc., are adequate, that the piano itself is previously tuned to the normal pitch, and that any music that may be wanted can be found with ease when it is required.

Concert-giving is a risky matter unless one has plenty of talent, plenty of pluck, plenty of friends, and, one might add, plenty of money to spare in case of loss. If there may be much to win by public appearance—applause, press notices, a possible future career—there are many uncertainties in the winning. One's self or one's fellow-artists may fall ill; counter-attractions may draw away an expected audience; even the weather may prove unkind at the last moment, with disastrous results.

But when it is decided to give a concert, these *contretemps* must be prepared for with as much foresight as possible, the first steps being to fix the date upon which the event is to take place and to engage a suitable room or hall accordingly. When individual artists organize concerts for their own benefit, if they have not personal means to utilize on the venture, it is best to find out, first of all, how many of their friends and pupils will patronize the undertaking. Naturally the sensitive musician dislikes making such inquiry; but there seems no other way out of the difficulty unless one has a good working body of helpers who can and will sell tickets. The engagement of an efficient agent is often necessary. Otherwise a capable secretary

may be found willing to act. Some one in the capacity of manager will assuredly save the professor or artist much worry and trouble, and will enable him to reserve his strength for the output of his best artistic ability on the occasion itself.

Assuming that it is a soprano débutante who desires to make her first appearance, it is well that fellow-artists should be approached and asked to assist. Musicians are usually very generous in giving their services to each other on such occasions. Besides, professional concert-givers are generally more considerate than organizers of charitable entertainments; and, knowing that singers and performers have certain expenses to meet out of scanty pockets, as a rule they prefer to fee, or else divide profits with, all who assist. Again, when gifted amateurs can be found willing to fill up blanks, if discretion is used in asking them to help, no reasonable objection need be made. But, if the public is to be "drawn," some attraction or "star" must be advertised. A prima donna will do well to associate herself in the undertaking with some instrumentalist of ability and reputation; and, unless a recital is intended for the lady herself, at least two other soloists should appear. Sets and cycles of songs are usually the mainstay of the recital programme. In any case this should not err in being of undue length. Twelve to fourteen numbers might well be the limit of endurance.

The programme being satisfactorily settled—sometimes a task of no slight difficulty—the draft should be sent to the printers. Previously tickets may have been struck off and ready for sale. The prices of these should depend upon the hall, the nature of the entertainment, and the town in which it takes place. Then comes the vital consideration of making the event widely known. To know how to advertise is an art in itself, upon which space does not permit us to enter. In the matter of newspaper advertisement, some practical experience and the advice of businesslike friends is necessary. Editors and critics of journals are usually very kind in bringing the doings of musicians under public notice by means of preliminary paragraphs. Well in advance of the concert, care should be taken to see that press representatives are supplied with programmes and tickets. Only the best seats should be sent in these cases. It is a very unwise policy on the part of an artist to send an inferior "pass" to any one who comes to hear and report for the papers.

Final details of arrangement may be briefly summarized. For the occasion itself, responsible people must be placed in charge of the ticket-office and at the entrance doors. Programmes, if for sale, should be offered in all parts of the house by young persons who may be trusted to perform this little duty courteously and honestly. Ushers, to show the people to their seats, are generally recruited from among friends who, in return for their services, are presented with complimentary tickets of admission. It should be seen to beforehand that the room, or hall, is in proper order for the comfortable seating of the audience, and sufficiently lighted for the holding of the concert. A dusty or drafty auditorium can very much interfere with the success of an entertainment. The decoration of the platform is a point upon which most ladies pride themselves, so it is unnecessary to enlarge upon it further than to say that it can be done very inexpensively and prettily with a few handsome screens, artistic hangings, palms, flowers, etc.

The procuring of a good piano is an essential matter, and it should be thoroughly in order. There is nothing more disconcerting to performers than to find anything wrong with the piano at the last moment. Besides music-stands and other platform accessories, suitable accommodation and refreshment should be provided in the artists' room—an essential point if good humor is to be preserved among the performers themselves. Then, if the programme be gone through with punctuality and briskness, *contretemps* be avoided or faced with presence of mind and equanimity, and every one be inspired with the desire to do his or her best, there is no reason why artists and audience should not get pleasingly in tune with each other and a successful concert be the result.

ACCOMPANIMENT

By ARTHUR ELSON

THE accompanist must first of all have an adequate technical training in order to excel in his branch of the tonal art. This technical ability is now fairly widespread, and the settings of Schubert, Brahms, Loewe, and modern songs of the Strauss or Wolf type, are to-day handled with ease.

Another necessary faculty, but one less frequently found, is that of being able to transpose. This must often be done, and sometimes at the last moment, without any preparation. A singer may find it advisable to avoid certain high notes, or he may need to change the key of some encore to bring it in his best voice. The good accompanist must be ready for these emergencies.

If the transposition is merely one involving a chromatic semitone, then the accompanist will find it easy to make a mental substitution of the new signature for the old. In transposing from A to A-flat, for instance, one may simply imagine four flats in the signature, in place of the three sharps. One will have to be careful about passing accidentals, but it should not be too hard to read a natural instead of a sharp, a flat instead of a natural, and a double flat instead of a single one. If the song contains few modulations, this will prove fairly simple.

Transposition by a tone or larger intervals is a harder matter, and demands a harmonic knowledge of the song-structure. Confidence and success in this matter must come from practice as well as harmonic ability, and such an accomplishment is often more remarkable than that of the much-applauded singer.

If the accompanist is familiar with the use of the old C-clefs, he will find that their use, in an imaginary fashion, will help him in his transposition. Thus the soprano clef places middle C on the first line of the staff, the alto brings it on the third line, and the tenor on the fourth. If a song is to be transposed a tone upward, the alto clef may be imagined, with the proper changes in signature (two more sharps or two less flats), and the notes read in unchanged position, but with the new clef substituted in imagination for the G-clef as printed. This would also involve the playing of the notes an octave higher than they would actually sound in the alto clef. Similarly, if a song is to be transposed a tone downward, the tenor clef may be imagined on the staff in place of the G-clef, and the notes played an octave higher than the new clef would demand, as before. Similar substitutions must be made for the bass clef. These substitutions aid only those who are familiar with the old clefs, so it is better to know the song harmonically, and play it in its new key by familiarity with its structure.

The two points mentioned, good technic and ability to transpose, are necessary; but more than these is demanded to make an artistic accompanist. In the first place, he must understand how to follow the singer and subordinate himself to the latter's wishes, in any slight fluctuations of *tempo* and other matters. Then he must know how best to make the accompaniment support the singer. An expressionless *piano* or *pianissimo* does not increase the effect made by the singer, and may actually injure that effect. As a painter does not always limit himself to dull backgrounds, but sometimes uses brighter, or even brilliant, colors, so the accompanist must often use fairly strong effects. A clear and definite harmonic foundation, with a well-marked fundamental bass, is an absolute necessity. At least, so says the famous teacher, Carl Reinecke, in his "Aphorisms on Accompaniment," from which some of these directions are taken.

As an example of a simple style of accompaniment, Reinecke suggests that of Mendelssohn's universally known "On Wings of Song."* In the beginning, it is important for the accompanist to play the ascending *arpeggio* in a smoothly gliding manner, so that the change of hands will not cause any noticeable break; but there should still be enough soft fullness to form a good basis for the support of the voice. A changeless, unbroken *pianissimo* will grow to sound like a mere murmur, with no effect except to make its hearers nervous; while on the other hand a too continuous loudness has a coarse effect. Therefore the player must seek to vary his work, even though the composer may not have given any definite directions for him to do so. He may look for spots where a soft accompaniment should be strengthened and brought out more boldly. These will occur where the voice part reaches its higher range, usually demanding increased power from the singer; but it is also necessary to look for guidance from the words, and avoid conflicting with the sense of the poetry. The accompanist, therefore, has several tasks; he must not only watch the vocal part, which he has to follow and support faithfully, but he must also keep an eye on the words that are coming, and echo their meaning if possible. Thus in

*This and other songs mentioned in this article may be found in Modern Music and Musicians for Vocalists.

a strophe song, with different verses repeated to the same music, the accompanist must vary the music as much as possible on repetition, to fit the altered spirit of the new words.

This brings us back to the Mendelssohn song mentioned above. For the words "heimlich erzählen die Rosen," in the second verse, Reinecke suggests the very softest possible *pianissimo,* which involves beginning the second verse with a fair amount of power for the sake of the ensuing contrast. At the recurrence of the phrase "und in der Ferne rauschen des heil'gen Stromes Well'n," a clear, though not excessive, accentuation of the low notes in the left hand is certainly in place, and in measures 6 and 4 before the end, the E-flat in the right hand must be made distinctly expressive.

Reinecke gives other illustrations, especially from Loewe's impressive ballads, which abound in dramatic effects. But it has seemed better to use here for illustration some of the selections found in the song volumes of MODERN MUSIC AND MUSICIANS, instead of repeating his references to Schumann and Loewe songs in separate editions.

The simplest style of accompaniment, as regards technique, is usually found in the folk song. But it must not be assumed that such songs offer little or no chance for expression. They are sung with an artless simplicity, and an absence of the overswollen effects of opera, but there is still room in them for a most telling utterance of emotion, or even pathos. Take as an example Sir C. Villiers Stanford's arrangement of "The Little Red Lark." Here, as in many cases, we find a prelude and postlude for piano alone. In such a situation the accompanist is of course allowed to make the most of his chances for expression, and the same is true of any interlude. Here, naturally, he is to be guided by the sense of preceding or following words, as well as the rules of expressive piano playing. In this case the prelude is short, merely establishing the rhythm in one bar and echoing it in the next. In the first period of the song the two rising climaxes of the voice will of course need a slight increase in piano force also; and if the singer chooses to hold the F in either case (probably more noticeably in the second one, bar 8) the pianist must also indulge in a hold. A stronger style comes with "But till thou'rt risen," with well-marked chords following; after which the partial return (with the F here perhaps held very noticeably) brings back the first style, but may be taken more slowly for emphasis. The words of the second verse prevent the singer from holding the F in all three of the cases mentioned. The postlude, it will be seen, is "linked on"; that is, it begins with the last note in the voice, and not after it. The opening measure is here repeated, and should have some force, to let the echo in the next bar (a tone lower) sound lighter, and then permit the following cadence to die away to still softer notes.

Much of the early music is quite direct in style, as well as very rhythmic. "The Lass with the Delicate Air," by Dr. Arne, will serve as an example. Even here there will be occasional *nuances,* such as the *espressivo* passage on the second page.

Religious songs often demand a broad style, both in the voice and in the accompaniment. Rodney's "Calvary" will serve as an example. In this the composer has marked the shading faithfully, and the accompanist has only to follow directions. Of course he will note that the prelude ends with the first chord in the fourth full measure, after which the accompaniment chords are foreshadowed more softly. In the rhythmic structure of repeated chords, the chief variation will come in dynamic force, although slight retards and accelerations may be made noticeable also. The retard may be used effectively as marked, before the refrain begins. This refrain works up to a climax, so the words "O lay down thy burden" should be stronger than the preceding "Rest, rest to the weary," although marked the same.

Another example of repeated chords is found in Schubert's lovely classic, "Who is Sylvia?" Here the prelude and postlude are the same, and should be played with clearness in the chords and crisp effect in the left-hand notes. In the second singing measure, the sharp must be made quite clear, as it leads to the harmonic change in the next measure. The left-hand notes must be duly prominent, as they make a contrapuntal contrast to the voice part. In the whole-measure rest after the second and fourth lines of the words, the left hand echoes the voice, and must of course show more power, even if the right hand has only a little increase in force. The postlude is linked on. It may be noted in passing that this is a single-period form, with extended consequent. The first line of the words goes softly, as marked; the second must be *crescendo;* the third may be fairly soft, with the fourth again slightly *crescendo,* and the climax increasing to the end.

Another song of decided contrapuntal effect is Carl Bohm's "Still as the Night." Here the voice has sustained notes, while the upper part of the accompaniment keeps up a running fire of quarter notes. These should be medium in speed, quick enough to prevent the voice from having to hold its notes too long, and slow enough to be broad and majestic in effect. The accents and retards ("zögernd") are duly marked, and accompanist as well as singer may follow them, remembering that prelude, interlude, and postlude are to be made prominent here.

Hugo Wolf's famous "Verborgenheit" presents a contrast between broken chords and repeated chords, the latter giving the more agitated effect. In the first section, as in its return later on, the right hand bears the brunt of the work. Its flowing progressions must be made clear although soft, for they create the harmonic scheme, and blend the chords into one another by suspensions and passing notes. The upper part of the right-hand work forms a melody in itself, and this

must be carried along expressively to contrast with the voice as well as to support it. This melody, which is anticipated in the prelude, has its expression, as shown by the dynamic marks. The middle section, too, has clear directions, which is too seldom the case with accompaniments.

Another example of intensity in a quiet accompaniment is to be found in the "Sapphic Ode" of Johannes Brahms. Here there is a little swell at "night" in the first line of the poem, with a fair emphasis to start the second line ("Sweeter"), followed by a shading off again. Then the composer's marks begin. As the structure of the accompaniment keeps unchanged throughout, and consists always of a syncopation between left and right hands, some variety will be in place whenever possible; but the repressed intensity of the harmonies obviates the need for any spasmodic attempts at overshading. The picture is painted within a small range of contrast from its lights to its shadows. Still, some of the *crescendos* and *diminuendos* may be made more marked than others, as in the next-to-the-last full measure of each verse. The interlude and short postlude call for a maximum of feeling and expression.

More modulatory in character is "The Night," by Richard Strauss. The Strauss songs are most always gems of expression, his changing harmonies striking the ear with all the charm that the iridescent sparkle of a jewel displays to the eye. It is therefore the accompanist's task to give due prominence to these shifting harmonies, and mark a radical change by sufficient power to make it impress itself on the hearer. In "Die Nacht" the dynamic scheme is soft, but the modulations must never be allowed to become too faint for clean-cut effect. All through the second line, the change of harmony on the second beat of each bar must be given due prominence. The measure of interlude in line 3 must not be too soft, as it establishes the key again for the second verse. Here there is a little vocal climax on "Farben," on the second page, which the accompanist may follow slightly. The left hand must have some prominence after "Stroms," its figure echoing the preceding melody of the voice. The interlude after "Gold" also echoes the vocal part. The last page, of course, is taken with more and more force, to support the voice in its *crescendo* on sustained notes.

In "Thine Eyes so Blue and Tender," by Edward Lassen, we have the reverse of the effect of "Verborgenheit." Here repeated chords, taken softly and not too fast, form the quieter section of the song, while the more agitated part is set to broken chords; but the latter are twice as quick as the former, and are therefore more stirring. The character of the music, too, has its effect. The left hand here follows the voice, at first, and should swell on "tender," "splendor," etc. The use of the pedal, as called for here, is not very common in songs. A *legato* style is generally sufficient, and in powerful passages the voice does the work to a large extent, so that the increase of piano force from pedaling would often be out of place, and seem like an effort to drown out the singer. In the broken-chord measures, some retard may be made on "I see them ev'rywhere"; but the accompanist may leave this to the singer, whom he must always follow.

Anton Rubinstein's "Der Asra," one of the world's most famous songs, is rather a tone-picture of harmony and rhythm than a task of any magnitude for the accompanist; but he must always give plenty of expression in this mournful creation. The first staff forms a phrase that suggests both the quiet plashing of the fountain and the rhythmic step of the princess. This Oriental phrase, repeated with a new ending and then given twice in major, must be made the most of. A marked *crescendo* on the first two beats, followed by a softening for the rest of the unison work and a rhythmic swing on the chords, is necessary. Each time, too, the phrase may be begun a little more forcibly than the time before. The rhythm on the word "plashing" must be fully marked. After the first use of "pale and paler," the piano phrase echoing the melody must be given due force, even though marked *diminuendo*. In the four measures of the next phrase, each alike in the piano, the singer must be the guide; but the second and fourth will be pretty surely lighter than the first and third. For the rest, the piano follows the voice part so closely that no doubt should arise.

"Ein Ton," by Peter Cornelius, will serve well as an illustration in which voice and accompaniment are not at all identical. Here the former is set strikingly to a single tone. But while the singer is thus hard put to it to get enough variety of expression, the pianist has a full accompaniment, with varied and interesting harmony. Here he must not only support the singer, but create the melodic effect from the piano part, as well as the harmonic scheme that usually devolves upon the accompanist. In this song, then, the upper part of the accompaniment, which has a melodic line of its own, must be made very clear and expressive by the pianist. He may even indulge in a little *rubato* here and there. This, of course, must be confined to places where the voice has holding notes or is silent; but the singer, too, will be apt to desire the variation of *rubato,* and the accompanist must be on the watch to follow. Accents and shading are pretty fully marked, but the pianist must amplify these in many little details here.

Schumann was fond of broad and noble chord-effects. This shows even in his orchestral works, which are glorious music, but sound about as well for piano as for orchestra. The well-known "I'll Not Complain" is an example of this tremendous breadth. Here the chief duty of the accompanist is to follow the singer in flights of increasing power and strong dramatic climaxes. But "Dedication" gives the pianist a more varied and more difficult task. The middle part brings again the comparatively simple device of repeated chords, but even in this there are swells and subsidences to be observed. In the four-

teenth measure, for instance, the chords are not to be played with a mechanical equality; this should always be avoided. Here a little swell on the first three chords may be followed by a little *diminuendo* on the next three, and the same thing can be done in other places where a whole note occurs. But in the first phrase, this entire first measure may be made *crescendo,* so that the pianist must put increasing force on the chords of the last beat, and begin the second bar strongly before following it with the *diminuendo* due in the third and fourth bars. These two effects, the swell within the bar and the larger dynamic outline of the whole phrase, may be blended together. In the repeat of the four-bar phrase, the variation does away with the *diminuendo.* The return of part of the first section in the melody (end of measure 21) may be marked by a little accent. The opening section, like the return at the end, goes with a swing and a jubilant outpouring of emotion that do not leave much room for delicate *nuances;* the latter part of the section is softer, but most of the pianist's effects are those of power, with the pedal sometimes thrown in. The postlude, often of some length in Schumann, is here to be carried out in the same spirit, with a little softening on the repeat of the two-bar phrase. In general the rapid accompaniments, such as that of Wolf's Spring Song ("Er ist's"), need expressive power only on broad general lines, and are much harder technically than poetically. This does not mean that they are to be taken at all carelessly, but the rush of notes will sweep the hearer along in an impetuous current of rhythm, so that he will not notice the lack of an extra amount of poetry.

In the art-song, where verses are not set to the same music repeated, but have an accompaniment made to suit the words throughout, the pianist finds his greatest liberty of expression. In songs like "Widmung" or "Verborgenheit," the same music is used over, but as a return after a middle section, while in the former the return is varied. But in a strictly strophic song like "Who is Sylvia?" the pianist and singer have to vary their effects, or the repetition will grow rather monotonous. Here the music is very pretty, but the words do not suggest any distinct tonal picture, so that our sense of propriety is not shocked by having the same music to each verse. But often the sense of the words varies so as to demand new music for a setting truly appropriate. Thus in "The Minstrel Boy," in which a good poem is set to a majestic old tune, the pictures in the first and second verse are hardly alike. In one, the warrior-bard is fighting for his country, while in the next he is enslaved by the foe. In strophe-songs, with their repeated music, the most that the accompanist can ever do is to alter the style as much as possible, since he cannot alter the notes.

In art-songs he has more freedom, as in Oliver King's "Israfel." With a quiet prelude, it starts in narrative fashion; but even here a little spirit is infused to go with the words "None sing so wildly well." The ensuing chords suggest the lute of the text, and should be clearly marked. The repeated chords that follow lead up to a broad climax, and the prelude is now used again, strongly, as if it were actually Israfel's song. In the second part, the syncopated chords are to be very marked, as they are what gives the section its *agitato* character. There are always little *nuances* of power, such as a softening on the second "wrong," and a *crescendo* from the second "Israfel." After the climax on "heav'n" comes a softer section, with broken chords. Later on comes another *crescendo,* this time preparing for the sustained final climax, based partly on the phrase already used as Israfel's song in the interlude.

Another example, "The Wanderer," is one of the varied and powerful art-songs that made Schubert such a pioneer among lyric composers. The little six-bar prelude begins softly, but at once brings its climax of force in bar 5. Even in these few measures we may find such diverse suggestions as the rhythm of the wanderer's lonely march, the sombre sadness of the scenes that he must pass through, or also even the underlying gloom of his own life. The words then carry out the suggestion—mountains, a misty valley, the roar of the waves. The pianist must still keep up his expression, with the climax coming at the end of the page. At the words "Ich wandle still" comes a more contemplative bit of emotion, and a quieter style, though there is still the same monotonous rhythm of the lonely journey. There may be a little swell on the chords with "still." Only after the held notes do we find a change—a quieter motion, though the sense of rhythm is still there. The lonely pilgrim is going more slowly, and noticing the sad aspect of the scene. By comparison, his home-land is suggested. There is a livelier motion, echoing the happiness with which he thinks of his native country; and in the *allegro* this works up to an actual dance of joy. But it is only a dream, and the chords on "O Land, wo bist du" must be made as heavy and inexorable as fate itself, which will not let the vision become real. The power is brought down again for the sad, but ever-present question, whither does this wandering lead? Then comes an answer at last—ghostly in the faint suggestion that brings it in, and indescribably expressive in the unfulfilled longing of its words. Here again in a short phrase there should be a great deal of expression, though here the voice takes the larger share.

All these examples go to show that the accompanist must be something of a poet as well as a performer. He must echo the sense of the words in his tones; and in the bits where he has no words, he must be able to give the fullest expression. The soloist has many effects to help him build up his climaxes; but the accompanist must constantly do great things in narrow limits. He must make the utmost of every little chance that comes his way; and he should become a living illustration of the old motto, "Multum in parvo."

PROGRAMME MUSIC

By WILLIAM J. HENDERSON

DURING the peaceful summer of 1900, at the festival of the Society of Swiss Musicians held at Zurich, was produced the symphony in E minor, opus 115, of Hans Huber, a Swiss composer born in 1852. This formidable piece of music was planned at first as a melodic celebration of Arnold Böcklin, the painter, and the composer intended to name each movement after one of this artist's pictures. This purpose was afterward abandoned, and only in the finale, a series of variations, was the original idea of musically delineating paintings carried out. The other movements sought safety in the old and well established field of broad mood representation. Böcklin's temperamental and personal feelings, it seemed, might be expressed without binding the symphony to a programme so detailed as to be destructive of spontaneity of style.

But in the last movement the composer showed to what programme music in these days might aspire. No less than eight variations are found in this movement, and they represent the following pictures by Böcklin: The Silence of the Ocean (in the Berne Museum), Prometheus Chained (owned by Arnhold of Berlin), The Fluting Nymph (owned by Heyl of Darmstadt), The Night (owned by Henneberg of Zurich), Sport in the Waves (in the New Pinakothek, Munich), The Hermit Fiddling before the Statue of the Madonna (National Gallery, Berlin), The Dawn of Love (owned by Heyl of Darmstadt), and Baccanale (owned by Knorr of Munich).

Those who are familiar with the habits of composers will observe that all these pictures deal with subjects already introduced into the realm of musical representation. Silences and darknesses, either on sea or in mountains, have long found tonal embodiment in a more or less solemn *adagio molto,* major if peaceful, minor if troubled. Prometheus, both chained and unchained, has been done in music many times. Usually the composer seeks him in Æschylus, not in Böcklin. Fluting, guitaring, or harping nymphs, Greek, Roman, Alpine, and even Piccadilly, have been melodiously and harmoniously set forth in divers pieces. They are always *allegretto grazioso* and attended by triple rhythms. Night, with muted strings and distant horn calls, is an old orchestral friend, and is usually followed by morning, *crescendo,* with strings, wood, and all the brass unmuted. Love scenes, *andante molto expressivo e appassionata,* are always with us. Why not? Sidney Lanier, poet and musician, said, "Music is love in search of a word." As for bacchanales, we have had them in all styles, from *tempo di valse* to *allegro furioso,* according to the state of the bacchantes.

Huber is a fair example of the modern composer of programme music. He is not an extremist, like Strauss, nor a conservative, like Goldmark. In spite of his attempt to travel a roundabout way through painting, in itself a representative art, in order to utilize music as also representative, he has not undertaken to delineate in tones anything which has not been already delineated without the intervention of painting.

Upon his achievement, then, we may profitably hang a brief inquiry whether any of the modern writers of programme music are doing anything in itself new. We may ask ourselves whether it is not rather the manner than the matter that is novel, or at least whether the originality is not to be sought in incidents of detail rather than in the process itself.

To examine into this matter microscopically would be to make an essay at determining how far all music is representative or strictly absolute.[1] The loose dictum that music is the language of the emotions may after all mean a great deal, for music which represents nothing, but appeals to us wholly as tonal architecture, is so scarce that one hardly knows where to lay his hands upon it outside of the fugues of Jadassohn.

The early writers of sonatas formulated this scheme of movements: the first, an appeal to the intelligence through the exhibition of design; the second, a slow movement, seeking, by its passion or its tenderness, to move the feelings; and third, the finale, a lively movement to afford relief after the intensity of the second. Yet even in this plan, upon which the most extended compositions of absolute music have been built, we find that human feeling is always considered; for even in the display of design in the first movement, there is an endeavor to arouse that emotion which springs from a contemplation of the workings of Nature's first law, order.

The point which we must bear in mind is that the classic composers, who were the leading authors of absolute music, did not strive to blot out the emotional element from their works, but that they subordinated it to the demands of artistic form. When the romantic period arrived, composers had reached the decision that the representative powers of music were of greater importance than its formal beauties, and that thereafter forms must be occasional, not typical—that every composer must feel at liberty to modify old

[1] Musicians use "absolute" to indicate music without text or programme.

forms or devise new ones according to the demands of the thought to be expressed.

This seems to be the doctrine of the composers of the present period. No one seems to be willing to compose music in the broad and indefinite manner of the early sonata writers. Every one is burdened with a profound message, a message which he desires to frame in terms of tone. Yet it is rare indeed that the message is original in itself. We have come upon a period of literary music. We must go to the concert hall, not to listen to an "Eroica" symphony, a piece of programme music of which the programme was entirely original with Beethoven, but to hear a prelude to "Œdipus Colonnus," a symphonic prologue to "William Ratcliffe," a musical analysis of Nietzsche's "Also sprach Zarathustra," or a set of variations setting forth with manifold details the history of "Don Quixote."

We have heard so much of this species of music that when a composer entitles his composition simply "Symphonic Variations," we grope blindly for an explanation, and we heave a sigh of relief when we get from the programme book, inseparable companion of programme music, the information that each variation represents one of the composer's intimate friends. We do not know these friends ourselves, and in some cases even the programme-book writer does not know them; but still we are happy, for we have found that this music is not mere music, but that it represents something outside of itself.

The composers of to-day have a vast storehouse of musical materials from which to select their means of expression. In the first place they have all the conventional formulas which were invented by the fathers of the art, and which have been handed down from generation to generation, till there is nowhere a musical public to whom their significance is unknown. When we hear the oboe singing a solo in undulating triplets, with an accompaniment of soft strings, we know at once that we are in the presence of pastoral scenes. When the strings rush up and down the scale in alternate ascending and descending passages of considerable breadth and sonority, we know that we have embarked upon the multitudinous sea. It is unnecessary to recount the instrumental formulæ which have become parts of the common speech of music. It is necessary to do no more than remind the reader of the readily accepted meaning of the major and minor modes, of chromatic scale passages, of sustained and slow movements as contrasted with those of rapid and agitated character.

All these things belong to the oldest machinery of composition. But in addition to these the contemporaneous composer has the enormous sweep and variety of modern harmony and the gorgeous tonal palette of the modern orchestra. Haydn and Mozart managed to compose their symphonies within the range of half a dozen keys, none of them far away from that selected as the fundamental one. A composer of to-day chooses a key in order that he may at least finish in it, for the elasticity of the new harmony permits him to wander at will through all the major and minor keys in the course of a single movement.

Haydn and Mozart found it possible to say all that they had to say with two flutes, two oboes, two bassoons, two horns, two trumpets, tympani, and the usual distribution of stringed instruments played with bows. In some of their later works they introduced clarinets. The symphonic composer of to-day equips himself with a piccolo, three flutes, two oboes, an English horn, four clarinets, a bass clarinet, a double-bass clarinet, three bassoons, a contra-bassoon, eight horns, three trumpets, a bass trumpet, three trombones, two tubas, kettle drums, bass drum, and cymbals, snare drum, triangle, bells, gong, six harps, and enough bowed instruments to bring out something approaching balance of tone. Sometimes even all these are not sufficient unto the day, and the composer introduces instruments not recognized in the honorable society of music at all. The far-darting Strauss, for example, has borrowed the wind machine of the theatre to realize a storm in his "Don Quixote."

With such means of expression at hand it is not at all astonishing that the composers of to-day produce results which would have amazed the fathers of programme music. Yet the elders were not afraid, even with their slender means, to attempt quite as much as their Titanic progeny in the way of detailed description. True, they were not so overwhelmed by a consciousness of their own superiority. They approached their delineative undertakings in a charming spirit of innocence. Not fearing to drown the stars with their splashings, they plunged into the sea of tone-painting as children into woodland streams. Your modern, on the other hand, makes a to-do like the Cyclops bombarding the ship of Ulysses.

It is not essential to the purpose of this article to enumerate all the early attempts to write programme music. The most interesting, because the most logical, was that of Johann Kuhnau (1660-1722) in his "Bible Sonatas." In these six compositions for the clavier, the piano of his time, he essayed to describe such incidents as the battle of David and Goliath, the dissipation of Saul's melancholy by the power of music, the marriage of Jacob, and other similar topics. He wrote an interesting preface to his music, explaining his aims and defending this style of composition. He tells us of a remarkable piece of programme music by one of his predecessors. This composition was entitled "La Medica," and it described the sufferings of a sick man, the attentions of the physician, and the progress of the illness. At the end came a gigue, with this significant programme note in the score: "The patient is progressing favorably, but has not quite recovered his health." And the failure to reach recovery was indicated by the persistent postponement of a carefully prepared modulation in harmony! Thereupon Kuhnau imitated the deceit of Jacob by a similar postponement.

Kuhnau's Bible sonatas invite a much more extensive

examination than is practicable here. Those who care to know more about them should read J. S. Shedlock's "The Pianoforte Sonata." It is sufficient for us to note that Kuhnau proceeded logically. He admitted that only the broad emotions could be published in music, and that textual explanation was necessary when anything else was attempted. In this he joins hands with a more modern author, Wilhelm Ambros, who wrote an admirable little volume to demonstrate how far music could go in representation without the aid of poetry.

Kuhnau at any rate took care to write, under the passage delineating the hurling of the stone at Goliath, what may be called the stage business. "Vien tirata la selce frombola nella fronte del gigante." The passage is principally a rapid ascending scale, precisely the same idiom as that used by Wagner to illustrate the hurling of the spear at the head of Parsifal. The close relation of these two composers on this single point is further shown by the fact that a slurred scale on the clavier in the early music foreshadows the *glissando* passage for harp in the complex score of the later master. The calm confidence with which Kuhnau embarked upon the task of depicting the conflict between David and Goliath is delightful. This stupendous struggle was to be set forth by one player on one instrument. Richard Strauss would need for the same purpose an orchestra of not less than one hundred and twenty-five men.

The great Bach also exercised his ingenious mind, though briefly, in the field of programme music, when he composed his "Capriccio on the departure of my dearly beloved brother." In this he depicts the persuasions of friends trying to induce him to give up the journey, makes a picture of the things which may happen to him, utters the lament of companions saying adieu, and winds up with a cheerful fugue on the post-horn call. Almost at the same time François Couperin composed a set of connected pieces called "The Pilgrims," and Rameau was painting his "Tender Girl" and "The Cyclops." Both of these masters wrote for the clavier, thus providing food for the imagination by the fireside of a winter night.

These old writers of programme music seem to have been troubled with no misgivings. They formulated no theories. They followed the impulses of their charming natures and left posterity to solve the riddles of the speech of melody. The musicians of to-day are burdened with theories; and much of their programme music is open to the suspicion of being designed as much to support their doctrines as to provide the world with æsthetic joy. Wagner was not the only propagandist in the world of tonal art. Yet there are substantial arguments on both sides.

For example, Felix Weingartner, one of the coolest, keenest, and most scholarly of contemporaneous conductors, a student of the history and the philosophy of music, a thinker and a doer, has written a pithy little book called "The Symphony since Beethoven." In it he awards a leading position among modern composers to Hector Berlioz, but finds himself unable to praise the final orchestral movement of his "Romeo and Juliet." This bears the inscription: "Romeo at the Tomb of the Capulets; Invocation, awakening of Juliet; frenzy of joy and first effects of the poison; anguish of death and parting of the lovers." A picture half amatory, half medical.

Weingartner admits that this is almost ridiculous. He declares that music is "debased and shorn of the subtle peculiarities of its being if he [the composer] attempts to bind it bar by bar or episode by episode to a programme. Music can interpret moods, it can represent a mental state that some event has caused in us, but it cannot picture the event itself."

On the opposite side, we find arrayed no less a champion than Ernest Newman, one of the two or three men in Great Britain who write pregnant criticism of musical art. He holds that Beethoven deceived even himself when he wrote a line over the score of his "Pastoral Symphony," requesting that it should be regarded rather as an expression of feeling than as a mere tone-painting. Mr. Newman holds that tone-painting was its chief merit, and furthermore that tone-painting has come to be a clearly defined art. Composers photograph externals now as their predecessors of two hundred years ago could not. "Who," asks Mr. Newman, "would believe that a windmill could be represented in music? Yet Strauss's windmill in 'Don Quixote' is really extraordinarily clever and satisfying."

This same "Don Quixote" of Strauss is the most complicated and ingenious piece of musical realism invented in these strange modern times. Yet it contains nothing that has not already been attempted by other composers. For example, in a pamphlet written by Arthur Hahn for the purpose of elucidating this score we are informed that some strange harmonies introduced under a simple melody in the introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions." What have we here but a new avatar of Kuhnau's deception of Jacob?

What of the eighth variation, the "Journey in the Enchanted Bark?" Don Quixote, seeing an empty boat, is sure that it has been sent by a mysterious power that he may embark in it to do some glorious deed. Once he and Sancho are afloat, the knight's theme is transformed into a barcarolle. The boat capsizes, but the two reach the shore, and give thanks for their safety. But Froberger, who died in 1667, wrote for the clavier a description of the Count von Thurn's passage of the Rhine, in which all the dangers encountered by him are, according to the testimony of Matheson, set before our eyes in twenty-six little pieces. And the Count's boat upset, too.

In his "Symphonia Domestica" Strauss went still further into the domain of musical realism. He told the story of a day in his family life, using three principal themes, representing papa, mamma, and the baby. In this remarkable composition one even hears the

baby spanked. But had not Kuhnau already composed the striking of Goliath's head by the stone from David's sling?

The truth is that Strauss, and the few who have chosen to bear him company, are, as Mr. Newman puts it, realists in music. In the programme music of to-day there are also idealists, and they are the men who are carrying out to their ultimate possibilities the ideas defined in the naïve compositions of Kuhnau. Mr. Newman argues that programme music of the most detailed and definite sort is good art, but only when accompanied by printed explanation of what it means. He has therefore little sympathy with that large number of modern composers who satisfy themselves and try to satisfy their hearers by giving a simple key, such as a quotation of verse, to the general purpose of a composition. This is what Liszt did with his finest symphonic poem, "Les Préludes," and Wagner with his splendid "Faust" overture. In the same way Schumann suggested the underlying thought of his great Piano Fantasia in C major. Others have contented themselves with mere titles, as Tschaikowsky did in the case of his "Symphonie Pathétique."

But taking all these moderns and their works into consideration, we find that one indisputable fact remains. They are doing in a larger way what their forerunners of more than two centuries ago did in a primitive fashion. In so far as its philosophy is considered, Kuhnau penetrated to the very heart of the matter, but he had neither the musical nor the instrumental materials for a more imposing embodiment of his thought. He recognized the fundamental truth that moods and feelings were the food of music. The greatest modern masters have adhered to this principle. Even Strauss, the arch realist, has succeeded best when he has done so.

Were this a discussion, instead of a mere presentment, one might be tempted to ask, what next? To answer would not be difficult. Almost from the birth of instrumental music, composers have tried to make the art in some measure representative. Theorists and critics point out the impossibility of defining in music the cause of the emotion which the music can so beautifully embody. But one writer like Mr. Newman, declaring that every composition should be accompanied by a printed explanation, and that realistic programme music is genuine high art, is likely to command more sympathy from contemporaneous composers. He at any rate supports them in their practice. They are all travelling in the same path, and absolute music is apparently approaching the end of its history.

Note.—Mr. Henderson differentiates clearly between the intellectual and emotional elements of music, the former arising from form, development, design, structure, etc., while the latter have to do with the melody and harmony of the actual musical material. Professor Niecks has written a large book, in which he tries to show that nearly all music is really programme music. But it seems fair to assume that if a composer does not give out the mental picture that he may have had while writing a piece, he does not wish us to judge it as programme music. Sometimes he permits us to make up our own programme, or story that the work may imply, when he gives us a title like Romance, Poëme, Ballade, or Novelette; yet even here the name may be taken as merely describing the style of the work.

The point to be noted is the fact that emotional music is not necessarily programme music, although we may easily imagine a definite story if the music shows much emotion and contrast. For a piece to be programme music, there must be a story or schedule made by the composer, or at the very least a definite title. Liszt's "Tasso, Lamento e Trionfo" gives us enough in those four words to follow the work with understanding. In general, programme music is strongest when it keeps to such broad lines as this; though there is no law against a composer's trying to depict objects or events.

Let no one be discouraged by the fact that music is now almost wholly devoted to the programme idea. Mr. Henderson shows that this idea has had a long existence. In fact, we find programme music in ancient Greece. An Athenian musician once gave a tone-picture of a tempest; whereupon the wit Dorian remarked, " I have heard a better tempest in a pot of boiling water." Incidentally, this gave rise to our phrase, "A tempest in a tea-pot;" and it will serve to show that absolute music has always had to struggle against adversity.

Many people can write programme music; but it takes a genius to write pure music that is worth while. Such geniuses are few and far between, and we need not despair if we do not happen to have one with us at present. Brahms was a case in point. While Franz was saying that there could be no real symphonies after Beethoven, and Liszt and Chopin were leading the public to enjoy emotion and fireworks, Brahms wrote symphonies that were the best kind of absolute music. Their emotion is contemplative rather than vehement; but their calm beauty is not obliterated by the programme school. Similarly, there may sometime arise a future genius who will have all the Strauss technique in orchestration, but will use it with less reference to the programme idea. Meanwhile, whichever school one prefers, he must admit that programme music is certainly flourishing at present.

The weakness of programme music (the fact that it means little without its story) may be shown readily. Let the pianist take as an example Rameau's little tone-picture "La Poule" (The Hen), and play it without telling his hearers the title. They do not know what the piece portrays, and if asked will make very strange guesses. But when they learn the real title, and hear the piece again, everything is clear, and the moral is brought home to them in most amusing fashion.—Ed.

THE VALUE OF THEORY

By E. R. KROEGER

A NUMBER of teachers do not play for their pupils, claiming that they wish them to bring out their own "interpretation" of the works in hand. And these so-called "interpretations" are frequently inflicted upon a suffering audience, with no feeling of remorse on the part of the teacher.

Suppose that a young and untried student of elocution were to study conscientiously the parts of "Ophelia" or "Juliet," and then appear in her own "interpretation" of these rôles before the public on the stage of some well-known theatre. What would be the inevitable result? And yet the student of elocution would surely have gone to school in her early years and studied spelling, reading, grammar, rhetoric, composition, etc., as a matter of course in her education. What kindred studies does the average pianoforte student undertake? If not, is it not all the more reprehensible that original "interpretation" should be publicly given, with nothing to guide the performer beyond impulse or caprice and a few side observations by the teacher made from time to time without unity or coherence?

The fact is that an appalling ignorance concerning music as an art exists. To nine persons out of ten, music means only "entertainment." It is for the purpose of "giving pleasure," or "passing the time" or for dancing. Why should the intelligence be used? What is the use of historical and theoretical study? Of what account are these interminable sonatas and dreary fugues? "Like and dislike" regulate the proper place of musical compositions, although with poetry or painting there are standards by which art works may be measured.

Fortunately, there are some who hold contrary beliefs, and they "leaven the loaf." Little by little their efforts bring forth good fruit. They have ideals, and are earnest in impressing those ideals upon others. Times of discouragement come to them, but here and there an earnest follower is seen who will uphold their teachings. Such a teacher not only corrects and directs technical work, and deftly and accurately develops good style, but he also points out a systematic course of earnest literary study.

The correct reading of a composition demands a knowledge of its construction. It is true that a small lyric piece may occasionally be played with a proper consideration of its design and content without the player's being an educated musician. But when the composer indulges in the masterly development of a given theme, or in subtle harmonic or contrapuntal progressions, how is it possible for the pianist to play with an intimate acquaintance with his work, unless he be well schooled in the technique of composition?

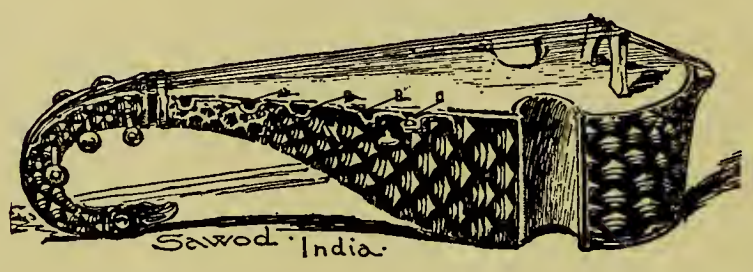
The study of harmony and counterpoint corresponds to that of a knowledge of the alphabet, spelling, grammar and rhetoric in literature. The study of composition, form, canon and fugue corresponds to the writing of essays and letters. When the student of literature has gone through the above studies, he is in a condition properly to appreciate the works of the masters of literature, or to construct original productions of his own. His opinions have weight because of his studies. Naturally, the case is the same with the musician.

If he has studied theory and comparison, his "interpretations" are entitled to respect and consideration because he has mastered the construction of the various forms of his art. His knowledge, combined with his judgment, will cause him to portray differently a nocturne and a sonata, a "song without words" and a fantasia. Also, the wider his knowledge, the keener becomes his appreciation of the contrasts in styles between the composers. The uncultured pianist knows nothing of the nature of the difference between Chopin and Schumann, between Beethoven and Mendelssohn. Consequently whatever he plays is given in the same manner. Indeed, none of his performances reflect the composer, but are the result of the emotional eccentricities of the player.

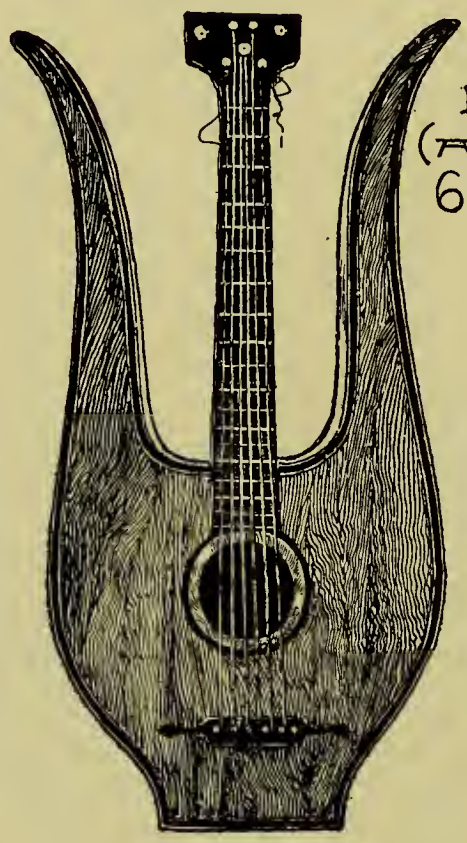
The cultured pianist has a very different viewpoint. He has studied the biographies of the masters of music, and knows of the influences upon them of their environment, as well as of their temperament. Being familiar with the construction of the compositions in hand, he can bring into relief those features requiring such treatment, and subdue others. Thematic development and differences in light and shade give his work life and interest. Is there not a vast dissimilarity between these "interpretations?"

To secure artistic results it is certainly worth while to carry out a course of theoretical and historical study. Some may object, and say "but it is so long, so hard, so uninteresting." The same objections may be urged against school studies. However, when one has received a grammar school, a high school and even a university education, is it not worth while? Does not the end justify the means? So also is it in music.

Hindoo Drum.



Sawod. India.

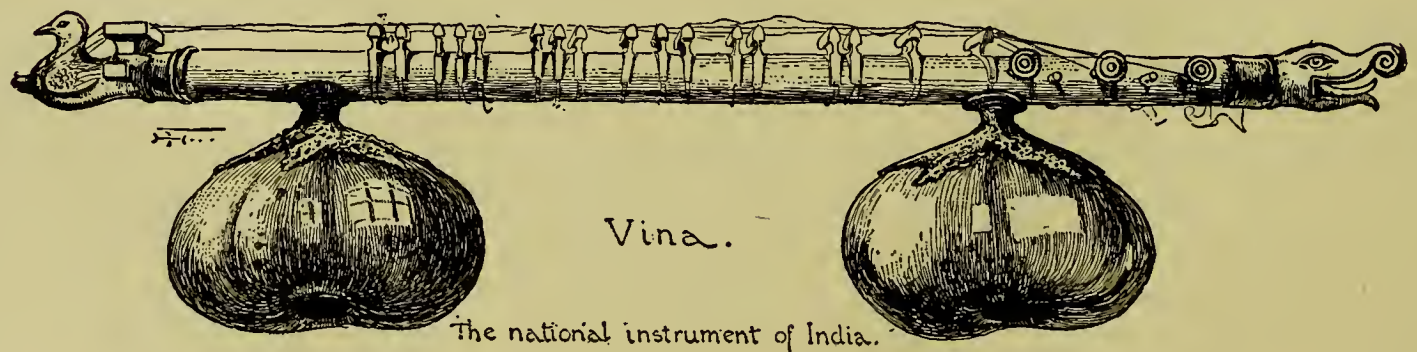


LYRE
(ANTIQUE)
6 Strings.

Mokugyo
Drum used in
Buddhist temples

Taphone. (hand drum)
from Siam.

Soorsringa. Madras.



Vina.

The national instrument of India.

A GROUP OF PRIMITIVE INSTRUMENTS

From Drawings by Harry Fenn

THE NECESSITY FOR AN ALL-AROUND EDUCATION FOR MUSICIANS

By Otto Lessmann

THE nineteenth century has called forth a revolution in the social standing of musicians, of which the past gave scant promise. True, the music-man has always been a welcome adjunct to all sorts of festivities, but, his task performed,his departure has usually been a relief. Among the lower classes the fiddler has belonged to the vagabond contingent, while at court, in the church, in the cloister, among civic dignitaries, the musician, though indispensable, has ranked as a servant and has been expected to perform more or less menial service. Between himself and the upper layers of the social strata lay, in consequence, an almost impassable gulf.

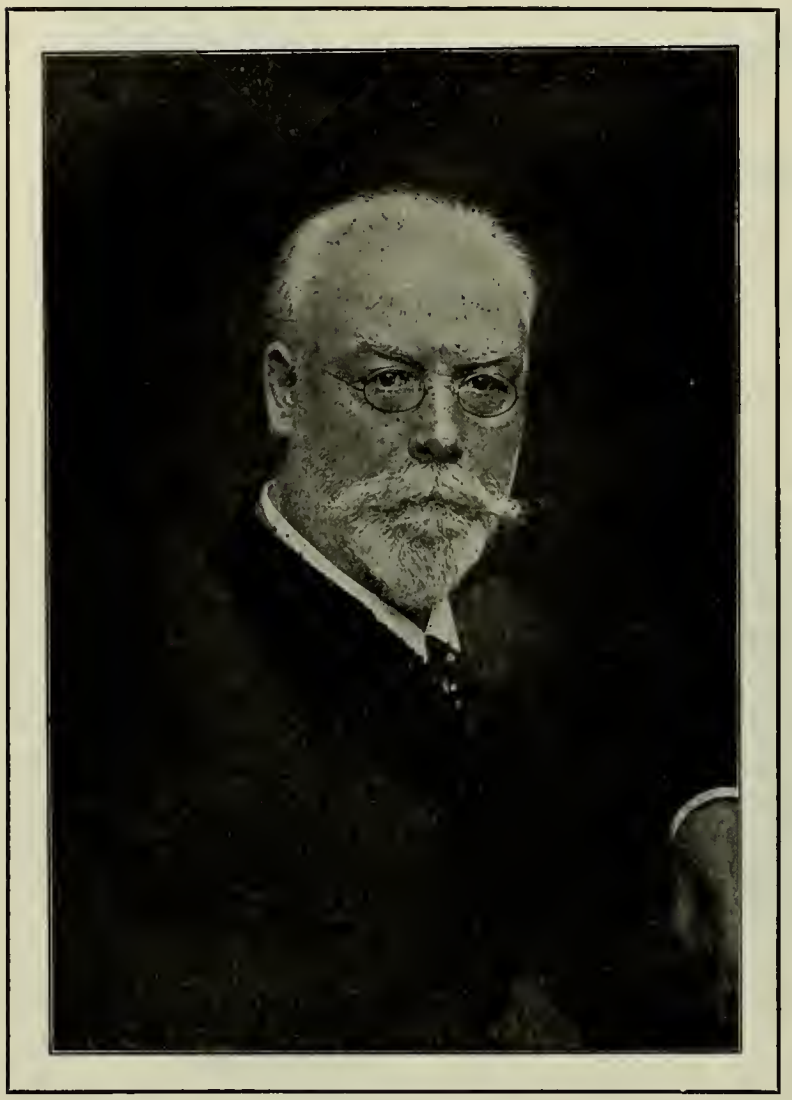
Now and then one of the great masters has basked in patrician favor; but if the number of such favorites of fortune is small, smaller still is the list of magnates who have treated the artist with any respect; and even the scanty courtesy he received has arisen, until very lately, less from any conception of the meaning of art to popular culture in the mind of his patron than from the fact that the latter's consciousness of power has been tickled by having in his train a man whose performance excited the attention, and, perhaps, the envy, of his associates.

The subordinate rôle always played by the musician may be easily deduced from official records. Read, for example, the petition wherein one of the greatest masters in all time, Johann Sebastian Bach, prays the Elector of Saxony to accept the dedication of a few numbers of his Mass in E Minor; or that which he addressed to the councilor of the city of Leipsic. What a feeling of shame surges over us at the spectacle which the Thomas-cantor makes of himself in seeking to better his position! This giant spirit whose work to-day, a century and a half after his death, may still be characterized as music of the future — this man about whose name forever plays a radiant aureole — was forced by the customs of his day to adopt a humble, submissive tone to a prince insolent and sensual and a group of nobodies whose claim on posterity consists in the fact that he addressed them at all.

Here and there the personality of a musician has forced itself into wide public notice, not by means of his own musical creations, but because he seized a pen and lent a practical hand in the development of his art by writing esthetic and theoretic treatises which, by laying a scientific basis for investigation and development, taught both musicians and laity a better understanding of music. The eighteenth century knew several such pioneers of soul and intellect — masters like Haydn and Mozart. But not even these men possessed sufficient force to free themselves from a servile position and to rise to the heights of personal freedom and independence. Prince Esterhazy was well disposed toward Haydn; but Haydn ate at the lackeys' table; and Mozart, a youth in the household of the Prince Bishop of Salzburg, did the like. This defines the social standing of Genius, when endowed with music, in a period comparatively recent (A. D. 1732–1809).

The great French Revolution, which leveled so many social barriers, brought no evident and direct improvement to the condition of

the artist; but indirectly it wrought on strong natures and awoke in them a consciousness of their worth. Like a knotty oak, the mighty personality of Beethoven projects from this period. He was the first to demand and re-



OTTO LESSMANN

ceive from society the recognition of his right as an artist to equality with people of the highest rank. His writings show that he had fully freed himself in his inner consciousness from that pressure of public contempt which till then had kept the artist on the lower rounds of the social ladder. In him, for the first time, we see a musician recognize the necessity of advancing beyond the boundaries of his own art and widening his intellectual horizon. Talented men had stepped from learned circles, theological and judicial, into that of music before this, and their level of personal culture may have been higher than that of the guild of musicians of their day; but the very step from learning to art which they made showed that they valued art more than they did learning. With the dawn of the nineteenth century, however, musicians began to recognize the fact that if they would escape a subordinate social position they must cease to confine their intellectual activity to their art and handiwork, and must over and above the fundamental cultivation of their specialty seek that treasury of universal education which enriches feeling, thought, and fancy with streams of the most varied intellectuality. The man who, to-day, shuts himself off from the intellectual life of his time and contents himself with his profession merely, need not wonder that, standing on a lower level of culture, he remains shut out of circles in which intelligence reigns and the aristocracy of the intellect ranks higher than that of birth and wealth.

The musician in search of self-improvement is not the only one to find intellectual nourishment in fields of genius other than his own. The concert artist, by broadening his knowledge, his acquaintance with the world, and increasing his capacity for thought, finds many a help in augmenting the power of his artistic experience.

The painter may not content himself with a slavish imitation of nature. The sculptor and architect cannot safely separate the technical details of their master-works from the vast sum of historical knowledge. Still less may the musician immersed in the labor of gaining the mastery of the technical means of expression carelessly neglect the poetic or intellectual moments which yield the characteristic solution of his task. And least of all can the performing artist who wishes to raise himself out of the level of handicraft into a truly artistic sphere and recreate the works of others spare the poetic inspiration.

Creative musicians have not been dubbed "tone-poets" without reason; and he who would penetrate into the world of feeling created in their works must keep that inner ear, his heart, open to the secret whisperings of the Muse of Poetry; that is, if he desires his tone to express his soul and not to fall to the level of a physical performance.

Where shall the progressive tone-artist seek his intellectual nourishment? The question is both easy and difficult. He should invariably seek that intellectual

power and those intellectual interests which will further the development of his own individuality.

It will scarcely be disputed that national poetry, and beyond that the poems of the world's literature, are inexhaustible springs of imagination and poetic suggestion, and rank first as strengtheners of power of artistic suggestion. Next, purely philosophic works will be of the greatest use in sharpening the musician's power of thought and so broadening his intellectual horizon, although as a beginning they give but a bird's-eye view of the different aspects which the world has shown to great thinkers. Histories of the world, of art, and particularly of music offer in this broadening process an inexhaustible fullness of learning and enjoyment.

It goes without saying that a musician who desires an all-around education in things which lie beyond the sphere of his art will be able to satisfy his thirst for knowledge in a way more summary than is practical for the professor of philosophy or of history. But so rich is the material offered that he will be obliged to work incessantly in order to master it.

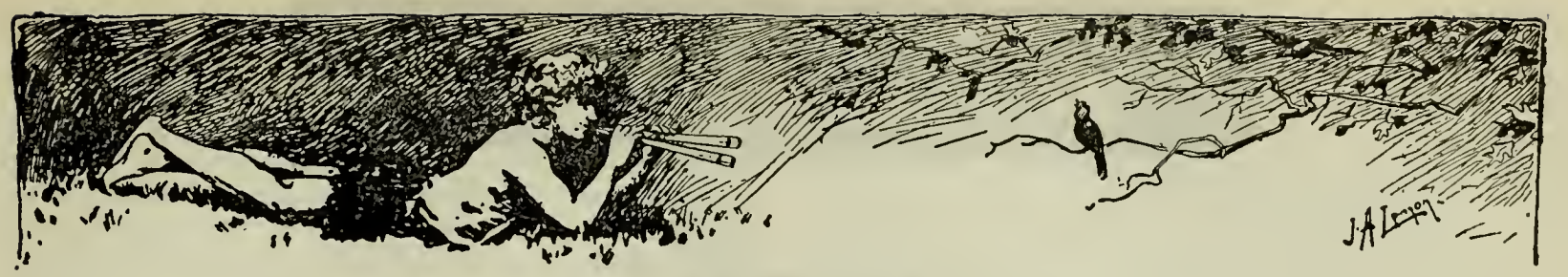
The desire to express themselves in letters as well as by their art felt by the great musicians of the nineteenth century is significant of the pressure upon them. To this impulse we are indebted for a large number of writings about music and musicians extraordinarily valuable, both musically and esthetically. No one will assert that the author-musician first appeared in the last century; but the territory on which the musician could disport himself as author was mightily broadened by the enormous development made by music in this particular period. Search in the past will discover many an interesting fact of history in the writings of author-musicians, particularly in the realm of biography and criticism. Later decades have cleared from times gone by more than one rubbish-heap of errors; but writings like the "Letters of Travel" of Johann Friedrich Reichardt, chapel-master to Frederick the Great, or Grétry's musical essays, contain so much of the author's personal experience that the modern musician can greatly enrich his store of knowledge in this antique treasury. Then there is the fantastic E. T. A. Hoffmann, painter, poet, musician, and Royal Prussian Kammergerichtsrath in one person. He was the first publicly to proclaim the greatness of Beethoven, and as one of the most brilliant and witty masters of style that have ever written of music from the standpoint of a professional education, he demands the consideration of young musicians.

Then follow Karl Maria von Weber with his critical writings; Mendelssohn and his "Letters of Travel"; Robert Schumann with his criticisms, so full of poetry; and Franz Liszt and Richard Wagner, in whose collected writings the social, esthetic, and philosophic questions of the art life of their century are handled with great intelligence.

A multitude of biographies of the heroes of music: Spitta's "Bach," Crysander's "Handel," Pohl's "Haydn," Jahn's "Mozart," Thayer's "Beethoven"; the numerous collections of correspondence between Liszt and Wagner; and such memoirs and autobiographies as those of Berlioz, Spohr, and Moscheles open up to the young musician vistas of the highest interest, and are an almost inexhaustible treasury of the elements of education of all kinds.

"Nun musst Ihr auch recht verstehn," you young musicians who read these lines! One no longer works to acquire an education from lifeless science, or by dry cramming of the memory. Only that which you yourself have worked out intellectually; only that which has deepened and broadened your own power to recognize genius in art and life; only that which makes clear to you the connection of cause and effect will be effectual in raising you to a higher level of knowledge. The saying of the poet fits my meaning well: "What thou hast inherited from thy fathers must thou earn in order to possess it."

A HISTORY OF MUSIC



A HISTORY OF MUSIC

PRIMITIVE AND ANCIENT MUSIC

INTRODUCTION

Three Forms of Musical Instruments: the Drum, the Pipe, and the Lyre—Their Succession Established as the Law of Development of Musical Instruments in Prehistoric Times—The Stages of Early Musical History.

MUSICAL instruments, though their varieties may be counted by hundreds, are yet readily reducible to the drum type; the pipe type; and the lyre type. Under the first head fall drums, rattles, gongs, triangles, tam-tams, castanets, tambourines, cymbals—in a word, all instruments of percussion. Under the second head fall flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, bugles—all wind instruments. And under the third head fall all stringed instruments, comprising the harp, lyre, lute, guitar, the violin (with all its varieties), the mandolin, dulcimers, pianos, etc., etc. These three types are representative of three distinct stages of development through which prehistoric instrumental music passed, and the stages occur in the order named. The first stage in the development of instrumental music was the drum stage, in which drums, and drums alone, were used by man; the second stage was the pipe stage, in which pipes as well as drums were used; the third stage was the lyre stage, in which lyres were added to the stock.

Savages sometimes have the drum alone, but never the pipe alone, or the lyre alone; for if they have the pipe, they always have the drum too; and if they have the lyre, they always have both pipe and drum. We find the drum to be the only musical instrument known among the Australians, the Eskimos, and the Bering nations generally, the Samoyeds and the other Siberian tribes, and, until a comparatively recent date, the Laplanders.

With the Polynesian Malays and the Papuans the pipe makes its appearance, while in no single instance is the drum found wanting. Both pipe and drum are in use among the tribes on the Upper Amazon, the Indians of the Rio Negro and the Uaupes, the Tupis, the Omaguas and neighboring tribes, the Artaneses, and Tacunas, and generally the rest of the Brazilian tribes; the aborigines of Guiana, the Aymara Indians of Bolivia and Peru, the Gauchos of the Platine region, the Abipones of Paraguay, the Patagonians. What is true of the South American Indians is equally true of the North American Indians.

Where the lyre appears, both pipe and drum are found as its never-failing complements, as with the Dyaks of Borneo, the Khonds of Khondistan, the Finns, the Tatars, the Cossacks, the Turkomans, the Hindus, and the nations of history.

Throughout the Pacific Islands the drum is the instrument of the priests. Catlin mentions it as appropriated to religious ceremony among the Assiniboins, Mandans, Crows, and Sioux, and his assertion may be extended to all the North American Indians. It is the instrument of the priests in Guiana, and forms an essential element in the ritual of the Patagonian wizards; similarly used among the Abipones and other South American tribes, particularly the Guaycurus, at that beautiful ceremony with which they every morning welcome and adore the rising sun. The drum is depicted on the walls of the holy places in the ruined temples of Copan and Palenque; and, not to speak of its use in ritual among the Peruvians and Mexicans, a glance at ancient nations will remind us of the sistrum of the Egyptian priests, and the cymbals of the Assyrian and Hebrew priests. With the Greeks, the drum in its various forms of drum, tambourine, cymbal, and rattle was customarily employed.

The evidence of mythology is chiefly valuable for the hints it gives us about the order of succession—we are now speaking of the mythology of civilized peoples. Athena invented the flute, but afterward threw it away because it distorted her features, and took to the lyre instead. When Apollo received the lyre from Mercury, he praised the wonderful sound which neither gods nor men had heard before, for up till then he had been contented with the amorous sighing of the flute. But long before Athena's flute or Apollo's lyre was heard, music had come into being with the cymbals of the Curetes, says the legend in Herodotus, and from these simple elements all Greek music, it avers, was subsequently derived.

Legends of Egypt tell the same tale as those of Greece. Osiris invented the flute, and Isis the sistrum; but it was the Egyptian Hermes or Thoth, a deity of later date than either of these, who invented the lyre. Indian legend keeps up the order of succession. Vishnu was the inventor of the trumpet, and, in his avatar as Krishna, of the flute; but it was Nareda, the son of Brahma, who belongs to the second generation of gods, that first invented the lyre.

CHAPTER I

THE DRUM STAGE

The Origin of Music—The First Musical Instrument—The Drum-god—Drum-worship—Musical Religions of Savage Races—The Structure of the Drum, and its Gradual Progress to a Perfect Type of Instrument.

THE savage who for the first time in our world's history knocked two pieces of wood together, and took pleasure in the sound, had other aims than his own delight. He was patiently examining a mighty mystery; he was peering with his simple eyes into one of nature's greatest secrets. The something he was examining was rhythmic sound, on which roots the whole art of music.

The great seat of drum-worship was South America. Even at the present day it is to be found in full vitality in the interior of Brazil; but a hundred years ago it could be said that "the drum was the only object of worship from the Orinoco to the Plata." This is two-thirds of South America, and as it is more than probable that the great Southern region formerly designated as Patagonia should be added too, this would make the area of the cult nearly coequal with that of the continent. The fetish, though it belongs to the genus "drum," is strictly of the rattle species. The maraca, as it is called, is a hollow gourd, with small stones or hard corn-seeds inside it, generally the former, which rattle when it is shaken. Without his drum the Lapland sorcerer was powerless; but with it, and by its aid alone, he could do all his wonders. The Laplanders used the drum to find out what sacrifice their gods desired; but the Brazilians, who believed "that their devil dwelt in the maraca," offered sacrifice to the maraca itself. The Laplanders believed that the drum put them in communication with spirits, and had the power to predict the future.

Though Lapland and South America were the great seats of drum-worship, it was not confined to these countries by any means; for, stretching in an unbroken line along the entire extent of Northern Siberia to Bering Strait, passing over into the New World, trending right into Greenland, and descending in full force through the whole of North America, interrupted for a moment by the ancient civilizations of Mexico and Yucatan, but taking up the running again at the Orinoco, and never stopping till it gets to the bottom of Patagonia, an unbroken series of traces of the same idea extends. So unmistakable is the family resemblance that the constant repetition of the same phenomena through all the countries enumerated would seem to warrant the conclusion that from the North Cape down to the Strait of Magellan, at some period in the history of mankind, an organized system of religion prevailed in which the drum was worshiped as a god.

Among North American Indians the prophetic art is attained by the agency of the drum.

The history of the bell is a counterpart to the history of the drum. Whoever cares to peer into the records of that era of naïve credulity which we call the Middle Ages will find the same superstitions which were connected with the drum reappearing in connection with the bell. He shall read of bells being thought to speak, of bells thought to be alive, of bells dressed, and arrayed with ornaments not unlike the fetishes we are now considering. Maracas could influence the "fertility and sterility of the ground," and bells were rung "to make a good harvest." The Natchez used rattles to conjure the weather, and our own forefathers hung bells in their churches, "to break the thunderbolt and dispel the storm."

The drum was used for other purposes than worship. It was used to mark rhythm in dancing, and in the absence of any other instrument was put to most striking use as a means of human expression. The Eskimos use their drum "to express their passions"; the Manganjas "to express their joy and grief."

It is to Australia, which has been happily termed "the asylum for the fauna and flora of past ages"—to the "poor winking New-Hollanders," as Dampier calls them—that we must turn if we would find the living resemblances to the musical instruments used by primitive man. In that tranquil continent not only has the animal and vegetable world stagnated, but human life "set" early and was fossilized; and so in the present aborigines we may see very well what we were ages ago.

Their musical instruments are all extemporized for the occasion—thrown away as soon as used, most of them. Sometimes they beat two pieces of stick together, or two green branches, or shake bunches of boughs. At other times their instruments are still more elementary, being simply those which nature has given them. The bystanders accompany the dances at times by stamping their foot on the ground or clapping their hands, a method of drumming carried to its esthetic climax by the Andamanese. This same naïve use of "natural instruments" is to be found among many tribes far in advance of the Australians in point of civilization. A considerable advance on the boughs and sticks was made when spears were used in the same way, or when the women "rolled their skin cloaks tightly together into a hard ball, and beat them upon their laps with the palms of their hands."

Preambles, as we may call them, to the drum proper may also be studied in the clubs of the New Caledonians, the paddles of the New-Zealanders, the clubs of the Makololos, the paddles of the Tonga Islanders. A still nearer approach to the drum proper was made when such a thing as a spear-board was "beaten with a short stick held in the middle." Here the isolation

of the sound-generator had so far advanced that a generator was employed "which required some practice to play it." Yet ages wore away before any such thing as extra resonance was seriously sought after. In the hollow inverted bowl of the Hawaiians, which is struck by the foot, we first find ourselves in the transitional stage when man had awakened to the fact that hollowness is the first condition of resonance. This idea is wrought to its logical completion in the hollowed-out logs which serve the Samoans, many of the Amazon tribes, the Ugoma negroes, and the Fijians as very good drums.

Covering these hollowed-out logs with a skin head was a mighty step in the history of music.

With the invention of a stretched skin over a hollowed-out log—the form of drum to be found on the very earliest Egyptian sculptures, and clearly existent long before any historic record—the instrument reached its perfection, and man has never been able to improve upon it since. Mechanical ingenuity might strike out new shapes, artistic genius might adorn it with devices cut on the barrel, but the principle that the drum must be a hollow cylinder, with some sort of skin stretched over the end, has never been questioned from that day to this.

The resonance of the drum became in due course of time the prime object of admiration with its rude manufacturers. So man set himself to work to increase its resonance, either by enlarging its bulk or making a hole in its side, or by using particular kinds of wood for it, or, better still, by getting a more resonant drumhead.

CHAPTER II

THE PIPE STAGE

The Horn and the Flute the Leading Types of Wind Instruments—The Horn Invented for the Purposes of Warfare—Its Use in Warfare—Love the Origin of the Flute—The Courting-flutes of Savage Nations.

THE pipe stage speaks of a far higher intellectual development than the drum stage did. Unlike the drum, which became out of the darkness of nothing we can scarcely tell how, the pipe was made consciously to satisfy purely human needs.

First let us consider the elder branch of the pipe family, that is, the horn and trumpet species, for there is good evidence that these saw the light considerably earlier than the smaller members of the family to whom the term "pipe" is more properly applied. Among modern savages the use of the horn is in nearly every case limited to warfare. Savages of many tribes commence their attacks with a blast of horns and trumpets.

This use of the horn in warfare is plainly an infringement on one of the uses of the old drum, for the drum was supposed "to give victory over enemies." All panic is derivable from trumpet-like sound, if we may trust the derivation of the word which refers the first panic to the time when the great god Pan put to flight an army of Indians by a sudden shout, just as he set the Titans running on another occasion by a similar means.

Though we might well hesitate to say that the savages looked for a result so entirely miraculous, we may suppose that their horns and trumpets were designed to increase the terror of their onset, and contribute to scaring the foe, since we find them all doing their best to increase the sound of their horns and trumpets to unparalleled heights, and apparently having no other object in the manufacture of them than the production of "hellish sound."

Once proved efficacious for scaring the foe, what so natural that man should employ his horn as a weapon again his arch enemies the spirits? That it was on the frightening power of the horn, and no other, that man relied for its ability to influence the spirits may be seen from the ceremony which is practised by the lamas of Tibet, and which may be taken as a representative of similar ones among other peoples. At stated periods, M. Huc tells us, four thousand lamas assemble on the roofs of the various monasteries, and blow trumpets and conch-shells all night long. An old lama gave him the following explanation of the rite: It had been established, he said, to drive away demons by which the country had formerly been infested. They had caused all kinds of maladies among the cattle, corrupted the cows' milk, disturbed the lamas in their cells, and even carried their audacity so far as to force themselves into the choir at the hour of prayer. During the night these evil spirits used to assemble at the bottom of the ravine and frighten everybody in the neighborhood out of their wits by the noises they made, till at last a learned lama hit upon the idea of fighting them with their own weapons, and imitated their cries with horns and conch-shells—most successfully, it would seem.

The magic horn of the South African rain-maker gets its magic on precisely the same terms, for the louder the sound, the more potent is the spell. To the same category must be referred those ceremonies which take place in many nations at the time of the new moon, or at an eclipse—in either case for the same reason, and whether the spirits are to be fright-

ened from the young crescent, or from the sick and blackened disk they have bewitched, trumpets will be equally efficacious. Of these the ceremonies of the Peruvians may be taken as good illustrations, of the ancient Mexicans, and of the Romans as described by Tacitus.

The origin of the flute, or smaller form of "pipe," must be sought on other grounds. It is impossible that its soft velvety tone should have the same origin as the sound of the trumpet, which frightened enemies and evil spirits. The Greeks, who were nearer the first movements of human civilization than we are, assigned its invention to the great god Pan. The heart of their legends is generally sound, and we may presume that whenever the great god Pan —the gayest Lothario of Olympus—comes prominently forward as an actor in the human drama, we are on the verge of an amour.

The flute is not only the darling instrument of those savage nations who are renowned for their gallantry, but there are also cases of the original use of the instrument surviving in all its purity. Among the North American Indians we find what is called the Winnebago courting-flute. "In the vicinity of the Upper Mississippi," says Catlin, "a young man will serenade his mistress with it for days together"—they sit on a rock near the wigwam and blow without intermission—"until she accedes to his wishes, and gives him her hand and heart." The ancient Peruvians had a regular love-language for the flute, and so powerful an appeal could it make to the female heart that there are stories of girls being drawn from a distance by the sound of the flute, and throwing themselves into the arms of the man who played it.

The mere fact that the love-call, to borrow an expression of Darwin's, is the only definite purpose for which the flute is employed among savage races, outside of its later employment as a musical instrument, is sufficient to communicate a peculiar character to the instrument, and there need be no hesitation in assigning its origin to the love-call. Darwin finds the origin of all instrumental music in the love-call. We content ourselves with referring the flute and the pipe to that origin.

It is highly probable that the flute was first played by the nose. This, at least, is the manner of playing which prevails in the Society Islands, the Friendly Islands, the islands of the Samoan group, the Marquesas, and generally throughout Polynesia, which is *par excellence* the home of the flute. That idiotic grimace into which one playing the flute with his mouth is compelled to contort his features, and because of which Greek sculptors were afraid to represent their flute-players in the act of playing, means a highly artificial pose of the features, and we may be sure that anything highly artificial is not primitive. Long practice is necessary before the art of blowing the flute with the mouth can be even tolerably acquired, but it can be played easily at the first attempt by blowing with the nostril, as the breath comes from that at the precise angle necessary to produce the tone.

CHAPTER III

THE VOICE

The Origin of Song—Its Development from Speech—Evolution of the Scale—The One-Note Period in the History of Music—The Two-Note Period—The Three-Note Period—The Succeeding Periods—Dancing, and its Influence upon Song—Origin of the Minor.

THE origin of vocal music must be sought in impassioned speech. Song is an outpouring of the heart, and an artistic embodiment of the language of emotion. Joy, grief, love, hope, despair, heroism, fortitude, despite the universality of music, will remain her favorite themes to the end. Moved by such feelings as these did primitive man first raise his rugged voice in the accents of passion. With primitive man emotional speech was far more common than with us. Hence the otherwise inexplicable fact that savages can extemporize song after song with the greatest ease.

But impassioned speech is not singing, and the points of difference between the two are many. In singing we use the whole range of our voice; in speaking we use only a part of it. When we sing we single out certain tones and keep to them; when we speak we never rest on any one tone; indeed, the subtle inflections of the voice between one tone and another become the means of expression. How did the conversion of speech into song proceed? There were certain influences at work from a very early period indeed, and the first and most important was the influence of the story, reciting the deeds of the past, the events of the chase or of the war-trail, and the like. These things were told round the campfires or in the gloom of the caves, and somehow in such narration men acquired the habit of confining the voice much to one note. In the rise and development of story-telling we hail the rise of the chant. The practical effect of the chant, or practice of intoning, would be to correct that fluctuation and unsteadiness of tone which is so essentially the characteristic of speech.

First, men were content with one note. The spoken

phrase at the normal pitch of the speaking voice would of itself settle down into this one note under the influence of the chant. It is probable that the first musical note was near to g, and for a long time the whole musical art lay in embryo in that note. At the present day the songs of savages are nearly all at this pitch, that is to say, with g for the keynote; and those savages who have only one note in their music usually have g for that one note.

The practical effect of chanting on impassioned speech would be to isolate the tone from the words; and the struggling into being of the one note would bring the isolation clearly before men's minds. We may suppose that the next step would be to treat the tone objectively, to make it the subject-matter of art. Men would come to enjoy the sound of itself, and study to give it variety, and while this object would be first secured by variety of rhythm, the tendency would ultimately result in the addition of another note to the compass of the chant. A one-note period would be succeeded by a two-note period. There is nothing improbable in the assumption that there was a period, and probably a very long period, in the history of primitive man, when the whole resources of vocal music at his command consisted of two notes.

After a period of two notes one more note was added to the compass of the chant, and, as was natural, it was the next note above. In the one-note period variety could only be gained by rhythmic means. In the two-note period the same means would be principally employed. But when three notes came to be used, there was the temptation to gain variety by the melody. It is easy to see what a complete reformation the addition of one note to the existing two would work in the art of music. For besides the scope it would give to melody, three notes would form a scale.

The early development which the scale passed through was not, as for example we might imagine, the addition to c′, d′, e′, of the next note above, f′, but the superposition of a new and smaller scale of two notes, g′ and a′, on the old scale c′, d′, e′.

We may term the old scale of three notes the great scale; the new scale of two, the little scale. That this was the progress of development we have positive evidence, not merely from the songs of savages, but from the musical systems of the civilized nations of antiquity, in all of which, without exception, there are obvious traces of a well-defined scale of five notes: c′, d′, e′, g′, a′. The best evidence of the five-note scale is that afforded by the Chinese, who at the present day use no other; and the same remark applies to the Indo-Chinese.

If all language passes through three stages, the first monosyllabic or isolating, the second agglutinative, and the third inflectional, we may similarly assert that music passes through three stages in its evolution of the scale. The first stage is isolating: c′, d′, e′, g′, a′, where the great scale and the little scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages and of the Chinese. The next is the agglutinative stage, when these two scales are agglutinated by the insertion of the fourth: c′, d′, e′, f′, g′, a′. Last comes the inflectional stage: c′, d′, e′, f′, g′, a′, b′, when, by the insertion of the seventh, the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth.

We have considered the influence of the chant in turning speech into song, but all the while there has been another influence at work. Perhaps more strongly noticeable than the steadiness of the notes in all specimens of primitive song is their rhythmic character, due to the influence of dancing. Men singing when dancing would naturally accommodate their song to the beats of their feet, so bringing two species of rhythm to bear upon their song. In every dance there are two kinds of rhythmic movement: the rhythm of the steps and the rhythm of the motions—foot rhythm and figure rhythm.

That frolic of the body or wanton enjoyment of motion called dancing expresses itself by a certain movement of the foot which is peculiarly its own, and must have been natural to it from the very first. The step and the stride belong to the walk, but the property of the dance is the skip. But besides the skip—which we may take to be the general and typical motion in dancing—there are other motions which seem all more or less to be derived from the skip. There is the shuffle, which may be called skipping without moving from the place; there is the trip, which is the moving shuffle, for in it each foot makes a short and long, and still the body moves, going straight along as it does in skipping; and there is the double skip, which consists in right heavy, left light, right heavy, and left heavy, right light, left heavy. All these steps are what children use as soon as they have learned to walk and run, and are almost as primitive as walking itself. Thus we have four rhythmic movements of the feet—the skip, the shuffle, the trip, and the double skip.

Besides the steps that the feet make in the dance there are the motions of the body to be taken into account; that is to say, besides foot rhythm there is also figure rhythm to be considered, which plays its part in all these motions of stepping.

Singling out the skipping form of dance as the simplest one wherein to show its influence, we shall easily see how the development of song proceeded. After the dancer has skipped forward for some distance in any given direction, he suddenly pauses and skips away in the other, goes backward and forward, now to one side, now to another, keeps up an alternation of right foot leading, left foot leading, and skips in sets of skips without knowing he does so. At the end of each set a step is lost, for except by missing a step there could be no change of feet. So each set is marked off from the other by a pause, and it will be plain what effect this will have on the song the man is singing; for it will produce in it a rhythm outside a rhythm. The melody will be cleanly divided into sets or groups of notes; for the first of each group, being the first skip of a new set, would have a stronger emphasis than all the others that followed, the foot being fresher when it struck it. And so the man would have divided his song into bars, and his words he would have divided into lines. This is how verse began.

Names are sometimes the best conservators of the traditions of the past, and as the term "feet" in poetry

shows us clearly enough the source whence verse has sprung, so the term "rest" in music speaks equally plainly of short moments of repose in the hurry of the dance.

By the help of these considerations, and by reference to the songs of savage nations, it will be seen how great has been the influence of the dance upon impassioned speech, and to what artful and even intricate forms it has molded the natural inflections of the voice. Those songs, on the other hand, which do not exhibit the rhythmic contour so strongly, we must consider to have grown up under the influence of the chant. Indeed, we might almost divide all primitive songs into dance songs and chant songs.

The minor scale is in use in primitive songs no less than the major. Every one is familiar with the character of the minor key—its plaintiveness, its solemnity, its pathos. As the major expresses in an artistic form the joy and the elation of impassioned speech, so the minor is an artistic embalming of the language of grief. When a man grieves, his voice does not rise so buoyantly as usual—it droops as the spirits do—it is sluggish and weary, and shirks the pleasant trouble of free exertion. So it speaks short of its usual intervals, and in declaiming it will do the same. It should seem that this failure of the voice, though showing through all the intervals of the scale, would be likely most to show in the highest note of it, for there it is that the effort lies. Wherefore, if this be true, the great scale would be sung c′, d′, e′ flat, instead of c′, d′, e′, and the little scale g′, a′ flat, instead of g′, a′.

By means of the minor scale the dirge of the savage is reëchoed in profounder strains by the great composers who move us with the contrasted effects of lamentation and triumph expressed through minor and major modes. Indeed, some composers have adopted savage themes and elaborated them in works at once reminiscent of primitive culture and inspired with the soul of art.

CHAPTER IV

THE LYRE STAGE

The Beginnings of Stringed Instruments—The Lyre the Instrument of Barbarians—The Bards of Barbarian Nations—The Universality of Music in this Stage of Development—Music Coequal with Culture—Music as a Moral Power.

THE lyre stage speaks of far higher culture than the two preceding stages, and is contemporaneous with the emergence of man from the savage state into that higher condition of development to which the name "barbarism" naturally applies.

The lyre was the dower which the great Aryan race brought to Europe. It was developed and invented in that wonderful Bactrian home of our ancestors where so many great and beautiful things were nursed into life. In studying the history of the lyre among the hordes of Central Asia, we shall not merely be studying a reflection of it, as in the case of the pipe and the drum, but we shall be studying it in the very place of its birth.

The Tatars are the troubadours of Asia—and of Asia in the widest sense of the word—penetrating into the heart of the Caucasus on the west, and pacing the country eastward to the shores of the Yellow Sea. "The wandering bards in Circassia" (this brings Europe, too, into the computation), says Herbert Spencer, "are generally Kalmucks." "They are often met with in Tatary," writes M. Huc; "very numerous in China"; "nowhere so popular as in Tibet." "They are called Toolholos, and remind us of the minstrels and rhapsodists of Greece." Marco Polo tells us that the Great Khan had so many of these minstrels at his court that, in order to get rid of a few of them, he sent an expedition against the city of Mien composed entirely of superfluous minstrels. When we read that they took this strongly fortified town, we may imagine the extent of the superfluity.

The minstrels are "the greatest delight of the Circassians," "the chief pleasure of the Kirghiz hordes," "the delight of the Crim Tatars," "every house open to receive them," "everywhere a corner for the bard," "every one favored by a visit from him," "all through Persia received with joy." Often each chief has his minstrel.

M. Huc's description of a performance will give us the picture: "For as he was speaking the minstrel was preluding on the chords, and soon commenced in a powerful and impassioned voice a long poetical recitation on themes taken from Tatar history. Afterward, on the invitation of our host, he began an invocation to Timur. There were many stanzas, but the burden was always: 'O divine Timur, will thy great soul be born again? Come back! come back! we await thee, O Timur!'"

Here the voice is everything, the instrument nothing—often not used at all, or at best to strike a short prelude announcing the entry of the voice. If we assume, as we have reason to do, that the primitive method of playing the lyre was such as we find here, we shall see why the lyre first saw light among the nomadic tribes of ancient Asia; for in the tranquillity of the nomadic life there comes a great gush of poetry from the human heart such as can never come again after the hum of cities begins to sound, and the bustle

of business to occupy man's mind. And we shall further see why it was that the lyre has its particular form—strings stretched on pegs and twanged with the fingers—in other words, why such a form as the lyre succeeded to the pipe; for the pipe bound the mouth, the lyre set it at liberty, and enabled it to utter the great thoughts that filled the heart. Do not seek, then, to find the first idea of the lyre in the twang of the bowstring which the savage heard as he shot his game. Far from being a connection of the bow's, the lyre would seem to be inimical to it, if it is really an outcome of the nomadic state, when bows and arrows are laid aside.

The lyre, then, came into being as an instrument of accompaniment. In its rudest form it was probably a string or two stretched over a board or a stick, and twanged with the fingers—a small light instrument that would lay the least possible tax on the player and allow him to give his best attention to the song. Its form was the first easy development of the Jew's-harp form, that is to say, more like a lute than a lyre.

Such an instrument would be quite sufficient for the purpose for which it was intended—to prelude or strike a note or two by way of accompaniment to the song. Strings would be added in course of time; for the art of stopping had not then been discovered, nor how one string contains all harmonies as one ray of light all colors; but each new note meant a new string: the history of the pan-pipe repeated itself, in which each new note meant a new reed. After four strings were added, there was a pause; for none of the primitive stringed instruments that we know of have more than four strings.

The next development of this primitive instrument or lute was to take the step by which the true lyre came into being. This was effected by cutting away part of the board at the back of the strings and leaving an empty space, from one end of which to the other the strings ran, having now the benefit of a frame to be fastened to, and thus allowing far tighter stringing than when they were merely confined by pegs at each end of the board. Or perhaps the object of the cutting was to allow the strings to be struck instead of twanged, and struck, that is to say, by something else than the fingers, as a piece of bone or metal, which would deal a sharp blow and make the strings sound louder. The Scythians struck the strings of their lyre with the jawbone of a goat, and the Massagetæ struck theirs with the splinters of spears, and perhaps this may have been the reason. Now the development, having proceeded thus far, instead of going on regularly through the lyre to the other stringed instruments, breaks into two branches. These are (1) the lute and its descendants, including the lyre, etc., and (2) the lyre's descendants.

The lute is the parent of all instruments whose strings are plucked by the fingers; and the lyre is the parent of all instruments whose strings are struck by a plectrum or hammer. The lute gave birth to the harp, and the lyre gave birth to the dulcimer; or, in other words, the lute obtained its increase in power by increasing the size and the tension of the strings themselves, the lyre by increasing the force with which they were struck.

This is how the lute produced the harp. The stick or board on which the strings lay pegged was bent a little, so that the strain might be divided between the pegs and the board or stick itself; and then this bending went on more and more, till at last it was found that the strain might be thrown wholly on the board or stick by bending it into the form of an arch. When that was done, the lute had grown into a harp. But the lyre never changed its form.

The stopping of the lute's strings was discovered as soon as the lute got a neck. In the primitive form of a piece of straight board with strings lying over it, there was no likelihood that the art of stopping would be learned, but the instrument would be played as nowadays we should play an Æolian harp (which, indeed, it very much resembled), or as the Chinese play their lute at the present day, resting on the knee, or on some artificial support, or perhaps on the left arm, while the thumb of the right hand steadied it underneath and the four fingers twanged the strings. When, for convenience of holding, one end of the instrument was made narrower so as to be grasped by the left hand—directly the left hand went round the strings, it could not help pressing them sometimes as it held them, and the difference of tone which the pressure caused would be at once noticed, and in course of time would be acted on.

The new music which came into being as the direct consequence of the appearance of stringed instruments in the world was the music of harmony; and its spirit was the disciplining of the instrumental by the reason of the vocal. The musical instrument, which in the pipe stage was used but to fling a cataract of idle sounds, now became the means by which actual thought could be expressed. At first it was only used to strike a prelude independently before the voice began to sing. Its development had several stages, and when the last stage was reached, when the instrument and the voice went hand in hand, note for note, and word for word, the instrument would be almost as skillful as the voice itself in expressing the minutest flickering of thought.

CHAPTER V

THE EGYPTIANS

Music in Egypt during the Nineteenth Dynasty—Instruments of the Egyptian Orchestra—The Great Harp—Egyptian Music from the Times of Menes to the Times of the Ptolemies—The Music of the Temples.

PASSING now from the fastnesses of the barbarian to the lawns and enclosures of civilized man, it will behoove us to see in what guise our art appears under these new conditions. Let us enter the land of the pyramids at the beginning of the nineteenth dynasty, about 1350 B.C., when the power of Egypt, which had been steadily mounting during the eighteenth dynasty, had now reached its height under Rameses II. Passing down the crowded streets, where, through the open shop-fronts, we may see the artisans in thousands at work at their laborious daily tasks, let us go in quest of music. We may traverse the busy streets of Thebes or Heliopolis in vain, and it is not till the shades of evening fall, and the entertainments of the wealthy begin, that we discover the existence of music in Egypt at all. We have to penetrate some brilliantly lighted hall full of guests and attendant slaves; and at the far end of the luxurious room we shall see a band of men and women playing on their instruments, amid all the clatter of the dishes and the chatter of the guests. They are all slaves, and before every piece they play they do obeisance to the master of the house. The business of these slaves was to attend the banquets of the great, and play and sing for the amusement of the company. We find them constantly represented in the sculptures in groups of from two to eight persons—some women and some men—playing on various instruments, as the harp, pipe, flute, etc.

Let us not forget that we are in the land of hieroglyphics, and that besides the figures on the surface a hidden meaning may remain behind. The sculptors who gave us these books of stone, which we have lately read off into words, are indeed the historians and annalists of Egypt. But in reading the books that they left us, we must remember that we are perusing the words of men who had only a limited space to express themselves in. When, therefore, they would speak of an army, they sculptured four men—this had to do duty for as many thousands. Their records are essentially abridgments, and in the pictures of the concerts we must not necessarily suppose that one harper, one piper, one flute-player, and one singer form the entire band, but that they are only the typical representatives each of a whole division of performers.

As a mere mechanical result of grouping various instruments together, some form of harmony must have grown up. Whether this partook of the nature of a mere single-part accompaniment, or whether it was a regular three or four part harmony, may admit of conjecture.

A full Egyptian orchestra was thus composed: twenty harps, eight lutes, five or six lyres, six or seven double pipes, five or six flutes, one or two pipes (rarely used), two or three tambourines (seldom used).

If vocalists were added, which was not necessarily the rule, they would number about three-fourths as many as the harpers.

The harp was the foundation of the Egyptian orchestra. Now the harp is essentially anti-chromatic. It is plain, therefore, that the Egyptian harmony was purely diatonic, such a thing as modern modulation utterly unknown, and every piece from beginning to end played in the same key.

The compass of the orchestra was considerable and may have been nearly as great as our own, even though not possibly used for harmonies.

An Egyptian instrument that may be called musical was the sistrum. This was a set of metal bars in a frame, so arranged that when shaken they gave a sound like modern sleigh-bells. The sistrum was used for rhythmic effects and played an important part in ancient dances. It may have been used also for giving signals, in some working-choruses.

Let us now go back to the supposed founder of the first Egyptian dynasty, about 5000(?) B.C. Up to this time the only rulers of Egypt of whom we hear were mythological gods and demigods. We are told that they went about among the people, instructing them in the arts of peace. They were accompanied everywhere by troops of musicians. What instrument these musicians played we are not informed, but we may imagine that they played the oldest of the Egyptian stringed instruments—the lute of Thoth—the only instrument which appears in the hieroglyphics. It was a little lute, shaped like the ace of spades, with an elongated neck, and fitted with three strings.

Then came Menes, "the strong man," and with him came Egypt's oppression. The people got their civilization and lost their music. Now that they adopted settled habits, and left their wandering life, their tents and leaf huts began to pass into permanent stone houses, and so did the portable lute of Thoth into the non-portable harp. Its form was slightly bent so as to admit of greater tension being applied to the strings by the benefit of the curve, which would partially remove the pressure from the pegs on to the body of the wood.

By the fourth dynasty the change was complete, and the connecting link between the lute and the harp had dropped out of sight altogether. The harps of this dynasty had six strings instead of three, which were fastened, as they had been in the lute, to pegs at the top and to the body of the instrument itself at the bottom. They were all bass, the place where the treble strings come being left quite bare; so that

in these harps we see the progenitors of the great harps of Rameses's time. The orchestras of Cheops's time were very simply composed—bass harps, tenor or alto flutes, and single pipes formed the *tout ensemble*.

During the fifth dynasty the frame of the harp was bent still more—into a perfect semicircle; the lower part of it was greatly thickened, and had its bottom flattened, by virtue of which the harp could stand alone. In the thickening of the lower part we may see the first dim gropings after a soundboard.

By the twelfth dynasty this tendency was carried to its completion, and the harp furnished with a perfect soundboard. In the dark period between the close of the fifth dynasty and the opening of the twelfth the thickened and flattened pillar of the harp had been first thickened still more, then hollowed out, then rounded, and finally finished off into the shape of a kettle-drum. Thus was the harp provided with a regular soundboard, which greatly increased the volume of its tone. Small harps were now made as well as great harps; lightness was studied in the orchestras as well as massiveness. Sweetness also was an object of study, and the long-necked lutes now began to appear, affording another foil to the boom of the great harp.

Harps were now made of a particular sort of wood —sycamore—which was specially imported from distant countries for the purpose. The frame was covered with all sorts of fancy devices to attract customers, and the mechanical ingenuity of the craftsmen suggested a new method of fastening the strings, which bears a close resemblance to the way in use at the present time. Egypt, which was now the center of the civilized world, was brought into contact with many foreign nations, products of all parts of the earth flowed into its markets, and among the rest a Semitic lyre, an instrument never seen in Egypt before. It was merely a battered old square board, of which the top part was hollowed out into a kind of gibbous frame, on which seven strings were strung. There was no attempt at decoration; even the edges of the board were all left rough; the strings were simply twisted round the frame and tied in knots. Primitive though the thing was, it caught the public fancy. Its tenure of favor was lasting, but would probably have been brief had not its advent been shortly succeeded by the arrival of the Shepherd Kings, who probably brought a still ruder form of their national instrument with them.

By the beginning of the eighteenth dynasty the lyre had become a recognized component of the Egyptian orchestra, having undergone many improvements, not only in the increase of the number of its strings, but also in the finish of its make. The rude board had by this time given place to a handsome instrument of from ten to twenty-two strings. At this time we may find a sure trace of Semitic influence in the introduction of the dulcimer, which appears for a moment, but never took root as did the lyre.

The Semitic lyre in the eighteenth dynasty began to dispute the soprano place in the orchestra with the indigenous small harp. That the quality of its tone was rather sweetness and softness than strength, we may infer from its always being played by women. And since the small harp, which was played by men, was fast giving place to it, we may fairly conclude that sweetness and beauty had become the leading characteristics of the music itself by this time. Another fact also points in the same direction—the alteration which was taking place in the form of the harp. The old curved form was now being fast abandoned, and the small harps were constructed with a frame of triangular shape, with strings strung obliquely across it. In this harp we have the parent of the notorious sambuca.

The great harp, however, still remained true to its old form, and like a rock kept back the unwholesome current. Standing nearly seven feet in height, and fitted with eighteen sonorous bass and tenor strings, it must have ruled the orchestra like a king, and have served as a standing protest against the meretricious tendencies of the time.

Other characteristics of this age were the growing fondness for female singers and instrumentalists; the daily increasing popularity of the double pipe, which was played almost exclusively by women; the more frequent use of the tambourine than in former dynasties—all pointing to an increased prominence of the sensuous side of the art.

The art of the twenty-first dynasty was remarkable for the feminine intricacy of its finish. The lyre played by women had completely banished the small harp from the orchestra, and the great harp was now being distorted into the triangular form. In the twenty-second dynasty the capital was removed to Bubastis, the most luxurious city in Egypt, and it is a sign of the times that the popular deity of the people was now a goddess. Of orchestras we no longer hear mention; they had been supplanted by dancing-girls and tambourine-players. The great harp had become a mummy, like its masters, and the attention of the musical world in Egypt was concentrated on a newly invented instrument—the treble flute.

If the flute owed its origin to the amorousness of primitive man, there was considerable reason for its supremacy at present; for the orgies of Bubastis had now become matters of wide notoriety. There is another point about this flute, which may give us an additional reason for the demise of the old harp—it was chromatic. Here, then, is the break-up of the Egyptian orchestra accounted for. The harp could only play a diatonic scale, and as long as the people were simple-minded enough to be contented with such simple melodies and harmonies as the diatonic scale could give, so long was the Egyptian orchestra possible; but directly the jaded taste required a new and more pungent stimulus, and the chromatic scale came, then great harps, small harps, and even the effeminate lyres, could no longer play the fashionable music, and the orchestra collapsed in consequence.

Let us pass on to the last stage of Egyptian music as we find it under the Ptolemies. In those days the Egyptians were accounted the greatest musicians in the world. Every man in Alexandria could play the flute and lyre, the flute always being the favorite instrument. The most untiring efforts were made to attain dexterity on it; bandages were bound round the cheeks to counteract the strain on the muscles, and veils were worn by the crack players to hide

the contortions of the countenance. Through all grades of society, even to the king, ran this mania for flute-playing. And this is the last we hear of ancient Egyptian music.

One word more, however, should be added. Looking further into it than we have done, we shall find that there was a certain section of Egyptian life where music was allowed air, and where it was unpatronized and free. In the temples of Thebes, Memphis, Arsinoë—those twilight retreats of a sublime pantheism—amid clouds of incense and the flash of gold and white robes, was heard the music which might have been Egypt's, had Egypt been free—crowds of priests winding along the aisles of sphinxes, and chanting the praises of him who lives for ever and ever, God of the evening sun, God of the morning sun, bright Horus. There was the pulse of Egypt's spirit. But the religious music, like the religion itself, never spread its influence among the people at large.

For the rest, if we would find the exact contribution of Egypt to the general history of music, we must find it in the mechanical excellence of its instrument-makers, under whose dexterity and skill the harp gained sufficient power to be able to be played as a solo instrument. Everything else has perished, but the solo harp has remained.

CHAPTER VI

THE ASSYRIANS

The War Music of the Assyrians—Character of their Bands—Love for Shrill Sounds—Assyrian Dulcimers.

BY contrast with the music of the Egyptians, the music of the Assyrians was essentially martial. Drums, trumpets, and cymbals brayed and clashed in the Assyrian concerts. We must cease to talk of orchestras now, and speak of "bands" instead, for we are to speak of a music in which we seem to hear the war-horse neighing. The whole spirit of it seemed to come from the armies; the players, grouped in concise bodies and arranged in lines, have all the air of marching bands; the instruments, too, were all portable, strapped to the body or carried in the hand, the harps all so small that they could be held in the hand, the dulcimers strapped to the shoulders, and the drums strapped on the chest. The beating of time in the concerts was not by clapping the hands, but by stamping with the foot—as if learned from soldiers marching.

That a love for shrill sounds should be joined to this love of martial effect was but natural. The Assyrian bands were remarkable for the preponderance of the treble. The harps could scarcely contain any notes below alto compass. Of the other instruments, which were the lyre, the lute, the dulcimer, the flute, the double pipe, the trumpet, the single pipe, there is not one which is not small in make and probably treble in pitch, with a similar compass, no doubt, to that of the lyre-shaped harp. Agreeably to the composition of the instrumental portion of their bands was the composition of the vocal element, which was supplied principally by women and boys; that is to say, by treble voices. Eunuchs also are frequently found among the singers. There is no imagining any harmony in the music, which must have been an air in octaves, with all the stress on the high octave. The instrumental bands were analogous in their composition to the vocal choruses; nearly all the instruments were soprano, those of the bass and tenor order being rarely employed. To take off the edge of the disproportionate treble element the Assyrians employed loud instruments of percussion like the drum and cymbals.

But more than all other instruments, the dulcimer, their favorite, is a remarkable testimony to the nature of Assyrian music. The dulcimer, indeed, was such a favorite with the Assyrians, that it appears on the bas-reliefs twice as often as any other instrument. And of this instrument, which we must especially notice since it is the undoubted parent of the modern piano, there were two kinds, one of a horizontal form, with the strings lying flat, and the other of a vertical form, with the strings strung upward, but above one another: the first an exact model of our grand piano, the second not quite so good a one of the upright, because the strings were strung one above another instead of side by side.

These instruments had ten strings on an average, though sometimes one or two more are found, and sometimes less. They were strapped to the person, like so many of the musical instruments of the Assyrians, and being small, sat most conveniently to the figure, and allowed the player the greatest freedom of motion. Of the two kinds of dulcimer, the vertical is much the commoner. The player struck the strings with the rod which he held in his right hand, and used his left hand at the same time as a damper for the lower strings, in order to prevent their sounds running into one another, by which we may conclude that the music was as a rule very rapid, since in slow music the sound of each string would have died away in time.

CHAPTER VII

THE HEBREWS

The Minstrel Poets—The Prophets—The Form of the Hebrew Music, Elucidated by an Analysis of the Poetry—Hebrew Music at the Time of David—Music in the Schools of the Prophets—Rabbinical Traditions, etc.

THE Hebrews were lacking in feeling for the sensuous and artistic side of life, but they exalted its spiritual side to a wonderful height. Unlike the Assyrians, the beauty of whose carvings has seldom been surpassed, the Hebrews not only despised sculpture, but accounted it irreligious. Painting fared no better with them. Architecture was so poorly represented that Jahveh's tabernacle was for centuries a tent, and Solomon had to hire a foreigner to build the temple. Equally deficient were the Hebrews in dramatic genius. The one outlet by which their wild formless emotion could find a congenial vent was in the passionate outbreaks of lyric poetry and extemporized song.

It is here, therefore, that we must look for the import of the Hebrews in musical history. Their relation to instrumental music is a purely subordinate one, and scarcely merits remark. They had but few instruments, and of these all but one were borrowed from other nations, principally, it should seem, from the Egyptians. There was not a drum to be found from Dan to Beersheba, nor a dulcimer either; and flutes, if used at all, were very rarely used. The only instrument that attained much favor, and this was the indigenous one, was the harp, which should more properly be described as a lyre than a harp, since it was a small portable instrument which the player carried about with him wherever he went. This little lyre was the great instrument in Israel, and the reason it could be so was that the music of the Hebrews was in every sense of the word a vocal music. The voice transcended and outdid the instrument, and instrumental development stood still. With the Hebrews, therefore, we pass from the heated atmosphere of bands and concerts to a far higher and purer air, and the center of interest directs itself to a single typical figure, the minstrel poet.

To "prophesy" meant to sing, and there is little doubt that Isaiah, Jeremiah, and others like them, uttered their prophecies in song, no less than in verse, both alike being extemporized. To such men as these music could never be an art—it was a form of speech, closely knit up with poetry. It is most probable that the use of an instrument for accompanying was only occasional. Their song, no less than their verse, was purely unpremeditated, being in the first instance the same impassioned speech which we have noticed as the original of song among primitive men; but with the Hebrews this impassioned speech received a very peculiar development from the parallelism of sentences in which their language delighted. The effect of this was to divide every poetical expression into two similar or contrasted parts, and the music which accompanied the poetry naturally received this arrangement likewise. This peculiarity of structure may still be noticed to-day in the religious chant of our churches, and while the patriarchs were living in the plains of Mesopotamia it had begun:

> Adah and Zillah, hear my voice: Ye wives of Lamech, hearken unto my speech.
> For I have slain a man to my wounding: And a young man to my hurt.
> If Cain shall be avenged seven fold: Truly Lamech seventy and seven fold.

That Lamech, the poet, should be the father of Jubal, the minstrel, is natural, and that the minstrelsy which arose in company with such a form of poetry should wear the same peculiar stamp was also to be expected.

The plain result of the establishment of such a form of poetry and song was this: When the minstrel of the old patriarchal times gave place to the choruses of city life, the division of the verse into two parts, each reflecting the other, would obviously suggest the division of the chorus into two parts, each responding to the other, as, for instance, the men to the women, or two companies of women, or it might be a solo-singer and a chorus.

That this style was developed in the city life in Egypt we may imagine, since the first mention of it in the Bible is immediately after the passage of the Red Sea, when "Miriam, the prophetess, took a timbrel in her hand, and all the women went out after her with timbrels and dances. And Miriam *answered* them:

> Sing ye to the Lord, for he hath triumphed gloriously:
> The horse and his rider hath he thrown into the sea.

The latter half was probably the response of the women. We may conjecture that the other song which immediately precedes this, sung by Moses and the children of Israel, was treated in a similar manner, and that the parts were distributed thus:

Moses. I will sing unto the Lord, for he hath triumphed gloriously:
Children of Israel. The horse and his rider hath he thrown into the sea.
Moses. The Lord is my strength and my song:
Children of Israel. And he is become my salvation.
Moses. He is my God, and I will prepare him an habitation:
Children of Israel. My father's God, and I will exalt him.
Moses. The Lord is a man of war:
Children of Israel. The Lord is his name.
Moses. Pharaoh's chariots and his host hath he cast into the sea:
Children of Israel. His chosen captains also are drowned in the Red Sea.

If we were to write a history of the Hebrew chorus from that time till the time of the Captivity, it would be but to enumerate the various occasions on which

such performances are chronicled in the Bible, and the various personages who took part in them. For instance, in the services of the tabernacle, the priests formed one chorus, the Levites the other. Miriam and her women find their parallel in later times in the two choruses of women who came out to meet David after his victory over Goliath, one chorus singing, "Saul hath slain his thousands," the other answering, "And David his ten thousands"; and while Miriam and her damsels only used timbrels to accompany their voices, the women who went to meet David employed not only timbrels but also other instruments of music, so that there would be a distinct advance in musical feeling to chronicle here. It will be found to have had very important effects indeed, since not only would it imply two choirs of singers, but also two bands of instrumentalists, and very likely would affect the internal arrangements of the temple itself, on which we are left to speculate, in necessitating two rows of seats facing one another. That this was the arrangement in Solomon's temple we may judge from the arrangements in Nehemiah's time at the ceremony of the dedication of the wall of Jerusalem, which probably partook of the nature of the temple service.

It should seem that there were two choirs of Levites —or possibly one of priests, the other of Levites— stationed opposite one another at either side of the temple, who sang in antiphon the psalms and canticles which went to make up the service. The singers were flanked by instrumentalists, composed in like manner partly of priests, partly of Levites, who each had their peculiar instruments; for while the Levites had cymbals and psalteries and harps, the priests had trumpets—an instrument which appears to have been exclusively reserved for them. Appearing in its oldest form as a trumpet of ram's-horn, by the time we are speaking of it was made of brass and gold.

We are not to think of any elaborate harmony in the Hebrew temple services, such as characterized the performances of the Egyptians. To the Hebrews, music was not an art, but a voice in which they poured forth their soul to Him "that inhabited the praises of Israel." "The singers and the trumpeters were as *one* to make *one* sound to be heard in praising and thanking the Lord." "One hundred and twenty priests blowing with trumpets"—a scream of sound! Harshness is forgiven to that enthusiasm which so wrestles for expression, and sees heaven open before its eyes.

The reign of David is an idyllic episode in the history of Israel. The sternness of the national temper is seen much softened in him, and in thinking of the minstrel king we are apt to forget that we have before us the rare and short-lived bloom which appeared but once or twice on Hebrew history. We gain a truer conception of the features which were likely to dominate their music by thinking of the prophets of old, Moses, Joshua, Samuel; by remembering the harshness of the Hebrew language, with its abundance of aspirates and sibilants and gutturals, its plethora of consonants and feebleness in vowels. Their chants and psalms we must imagine they intoned or recited in an elevated voice, with but little to distinguish the delivery from ordinary recitation, except the monotony of the tone and the markedness of the cadences.

During this time the Levites, who were these regular singers, were suffered to become completely disorganized, and eventually to degenerate into a half-mendicant order wandering up and down Israel, and dependent for their bread on the hospitality of chance entertainers; nor was it until the time of David that they were restored to their former position. That this restoration of the Levites should take place under the minstrel king was natural, and, generally speaking, as we have remarked, in David's reign there are everywhere signs of a musical renaissance, and for the first time the conception of music as an art begins to appear. To the same period also we must refer the establishment of those schools of the prophets in which music and poetry were the leading subjects of instruction. Standing out as these men did in bitter opposition to the tendencies of the age, and as embodiments of that ascetic spirit which was now beginning to wax faint in Israel, it was natural that they should inveigh against the art of the court life, which could seem to them little better than effeminate trifling. Even the temple services did not escape their invective. "The songs of the temple shall be howlings," says the prophet Amos. And in him and others like him spoke the real spirit of the Jewish people, which is doubtless the reason why they were tolerated and respected. If we would follow the track of the purely Jewish music, we must turn from the courts of Jerusalem and Samaria to these very schools of the prophets, secluded in the mountain fastnesses of Gilead or Bethel.

The prophetic ecstasy was doubtless necessary in a greater or less degree for the attainment of all prophecy. And since one of the features of all high spiritual exaltation, and particularly of this prophetic enthusiasm, was the morbid acuteness of the hearing, we may easily suppose that the prophetic ecstasy should be frequently brought on by music. The fact of all prophecy being delivered in the form of chanted verse will at any rate show how essential an element music was to the visionary condition of the consciousness.

If we turn to Saul we shall find what prophesying in its most exalted form actually was, for in his exaltation "he would tear off all his clothes, and lie stretched on the ground for a night and a day together." The condition of a man under the ecstasy, said Montanus, was like that of "a lyre swept by the plectrum." He was unconscious of what he said or did.

Numerous are the miraculous effects that have been ascribed to music by rabbinical tradition, but to suggest that the high estimation which the art enjoyed in Israel was in any way due to its supposed miraculous virtues would be to go too far. The Hebrew minstrels would never have risen above the social status and importance of their brethren in other lands, had not their subject been the noblest that man can aspire to sing of, and had it not been in such thorough harmony with all the highest feelings of their nation. These poets of God sang the praises and the might of God to a nation intoxicated with Deity, and this is why the fame of the brightest minnesinger shrinks to a speck before the majesty of Isaiah.

Courtesy Metropolitan Museum of Art, N. Y.

BURMESE SOUNG
(Harp)

MOORISH REBAB
(Viol type)

ALGERIAN REBAB
(Viol type)

BURMESE GONG

SOME PRIMITIVE MUSICAL INSTRUMENTS

From the Crosby-Brown Collection

CHAPTER VIII

THE CHINESE, INDO-CHINESE, AND OTHER MONGOLOIDS

The Chinese Scale of Nature—The Scale of the Seven Substances—The Music of Drums, Bells, etc.—Legends of the Origin of Music in China—The Chinese Musical System—Similarities in other Music of the East.

TO the Chinese mere sensuous delight in tone presents such attractions that their musical system is occupied mainly with the analysis and classification of the different qualities of sound, and only secondarily with those sequences of sounds which we call notes.

According to the Chinese, there are eight different musical sounds in nature, each possessing a well-marked character peculiar to itself.

There are: the sound of skin, the sound of stone, the sound of metal, the sound of baked earth, the sound of silk, the sound of wood, the sound of bamboo, the sound of gourd.

Nature having so contrived, man has treated these substances for his own use, and has fashioned skin into drums, stone into cymbals, metal into bells, baked earth into horns, silk into lutes, wood into castanets and vibrating instruments, bamboo into flutes, gourd into mouth-organs.

The sound of skin has eight varieties, and there are therefore eight different kinds of drums, which vary in minute points of construction, as in having a longer or a fuller barrel, or in general bulk, or even in the method of beating; for the eighth variety has two different names, according as it is struck by the right hand or the left. This eighth variety has another peculiarity; for while the others give the sound of skin alone, this qualifies the sound of skin with the sound of rice, which is a subordinate sound of nature, and does not come into the universal gamut. The barrel of the drum is filled with the husk of rice, which has been beaten from the grain in a mortar, and by this means the sound of the rice is united to that of the skin.

The sound of stone is extolled by Chinese theorists as one of the most beautiful of all the sounds. It is said to give a sound midway between the sound of metal and the sound of wood, "less tart and rasping than the sound of metal, much brighter than the sound of wood, more brilliant and sweet than either." To make the stone instruments, of which there are two varieties, the tse-king and the pien-king, both being comprised under the general name king, the stone is sliced into thin plates, about the size and something of the shape of a carpenter's square. The term "cymbals" is misleading, for the stones are not clashed together, but struck like drums with a mallet. The bells likewise present a similar discrepancy with ours, being not rung with a clapper inside, but struck on the outside like the drums and cymbals with a mallet. The cymbals are of various sizes, according to the note they give, are arranged sixteen together on a frame, and played as we should play a dulcimer. When one of them goes out of tune, it can be flattened by taking a thin slice off the back, or sharpened by cutting a piece off the end. In the year 2200 B.C. we read that the Emperor Yu assessed the various provinces in so many stones each, which were to be taken in part payment of their regular tribute. These stones were destined for the palace instruments.

The sound of metal has three varieties, and consequently there are three kinds of bells manufactured to produce it—the po-chung, the te-chung and the pien-chung. Of these, the po-chung is the largest, and gives the richest tone; and the pien-chung the smallest, and produces the most piercing. The te-chung comes midway between the two. The small bells, however, are of more importance in Chinese music than the large ones; for while the large ones are only used occasionally in a piece, the small bells are arranged in sets, and are played solo. There are sixteen bells in all, hung by hooks to two cross-beams on a frame, eight on the top cross-beam, and eight on the bottom one, each bell giving one of the notes of the musical scale.

The sound of baked earth was first extracted by striking a flat piece of baked earth against some hard substance; but the sound thus produced was very unmelodious and harsh. The next attempt to extract it was by infringing on the domain of the drum, and stretching a piece of tanned skin over a vase of baked earth. These vases of baked earth were made in the shape of drums, and struck with drumsticks. These and similar experiments proving unsatisfactory, it was decided to attempt the extraction of this sound from an instrument of wind. A certain quantity of earth was therefore taken, the finest that could be procured. It was made still finer by washing it in several waters, and then worked into the consistency of liquid mud. Two eggs, one of a goose, the other of a hen, served as the models, and the liquid mud was thrown over these and allowed to set. Then the egg on the inside was broken and picked out, and an exact mold of the egg remained. The opening made at the end for the purpose of extracting the egg was next enlarged to serve as a mouthpiece, and five holes were pierced in the bowl, three on the front, and two on the back. Five musical notes were now possible, each giving the desired sound of baked earth.

The sound of silk has two leading varieties and seven minor varieties. It was produced by twisting silken threads into cords and twanging them with the fingers. Little by little it came to be noticed that the sound of silk gave definite musical notes. The cords were then pegged down on a flat board, and the number of threads in each cord counted, so as to preserve the note unaltered for the future. The board was gradually curved to bring the strings nearer together, and the number of strings was limited to seven, which

gave the gamut. Of the instrument thus formed, which is called the kin, there are three varieties, and it is one of the most esteemed in China. The other instrument which gives the sound of silk, called the che, used to have fifty strings, but now has twenty-five. Each string has its own separate bridge, so that there are twenty-five bridges. In this instrument the sound of silk attains its greatest perfection; "its sound far excels that of any European clavichord," says Amiot. Nevertheless, the seven-stringed kin is more esteemed in China, probably in deference to its antiquity, for it is much the older instrument of the two.

The sound of wood is given by instruments which are the strangest of all. One has the shape of a bushel, another of writing-tablets, and the third of a tiger.

The sound of gourd went through somewhat similar experiences to the sound of baked earth, for there were many unsuccessful attempts to extract it before a satisfactory result was attained. It was found necessary to trench on the sound of wood and the sound of bamboo to aid the sound of gourd. Bamboo is by nature the most musical of all substances, for the hollow tubing between one knot and the other, the distance between each knot, and the proportions of the distances, the hardness of the cane, etc., all seem to invite man to blow into it, and the instruments made of bamboo were by consequence the earliest that were invented, and served as pitch-pipes for tuning the other instruments, especially those of silk. The instruments of bamboo are pan-pipes and various kinds of flutes. The instruments of bamboo attain a technical importance above the instruments of all the other seven substances; for not only does the bamboo pan-pipe regulate the tuning of the other instruments, but the succession of sounds which it gives serves as the foundation of the Chinese scale.

It was in the reign of Hoang-ty, runs the legend, that the famous musician Lyng-lun was commissioned to order and arrange Chinese music, and bring it from being a confused array of sounds into a regular system. Without knowing how to proceed with his task, Lyng-lun wandered, deep in thought, to the land of Si-joung, where the bamboos grow. Having taken one of them, he cut it off between two of the knots, and, pushing out the pith, blew into the hollow. The bamboo gave forth a most beautiful sound. It happened that this sound was in unison with the sound of his voice when he spoke; and at the same moment the Hoang-ho, which ran boiling along a few paces off, roared with its waves, and the sound of the great river was also in unison with the sound of his own voice and the sound of the bamboo. "Behold, then," cried Lyng-lun, "the fundamental sound of nature! This must be the tone from which all others are derived."

While he was musing on this, the magic bird, Fung-hoang, accompanied by its mate, came and perched on a tree near and began to sing. The first note it sang was also in unison with the sound of the Hoang-ho, and with the voice of Lyng-lun, and with the sound of the bamboo. Then all the winds were hushed, and all the birds in the world ceased singing, that they might listen to the song of the magic bird, Fung-hoang, and its mate. As they sang, Lyng-lun, the musician, kept cutting bamboos and tuning them to the notes of these magical birds, six to the notes of the male, and six to the notes of the female, for they each sang six notes; and when they had done singing, Lyng-lun had twelve bamboos cut and tuned, which he bound together and took to the King.

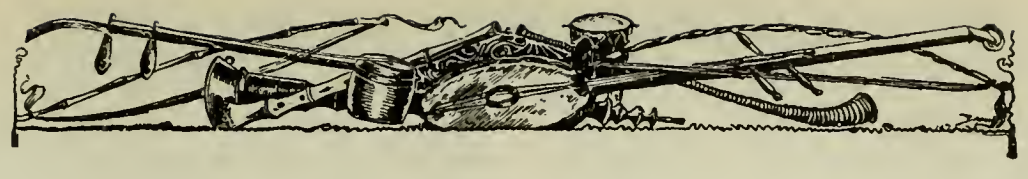
The bamboos gave the following sounds when they were blown into: f′, f′ sharp, g′, g′ sharp, a′, a′ sharp, b′, c″, c″ sharp, d″, d″ sharp, e″.

The six notes with the odd numbers were given by the male bird, and those with the even numbers by the female. Each pipe received a name, and the notes given by these pipes constitute the scale of the Chinese, which, according to Chinese mythology, originated in the manner described.

It is hard to imagine that the Chinese bestow much attention on the actual notes that are struck or sounded—as little, perhaps, as they do on the actual forms and figures of their painting—and so their music is best described as a fanciful play with sound, as their painting is a play with colors. If this is the attitude of their musical sense to their music, we shall now have an explanation why their musical system should be taken up primarily with classifying qualities of tone, and only secondarily with musical notes.

When we think of the instruments themselves, it would seem as if they were not merely made to gratify the ear with their tones, but in quite as great a measure to please the eye with their form and their colors. The stones, for instance, of the stone organ, which is perhaps the typical instrument of China, are sorted in degrees of excellence, more out of regard for their colors than for their qualities of tone. They say that certain timbres go with certain colors, and profess to recognize the flavor of a tone by the color the stone has; but this looks like an afterthought, and as if the stones were ranked in order of excellence primarily on account of their colors, for certain colors would please the eye more than others. The stones are worked into all sorts of patterns, such as a carpenter's square, a heart, a shield, a man's face, a fish, a bat.

The characteristics of Chinese music repeat themselves in the music of the Indo-Chinese and other civilized Mongoloids of the Old World, and we may say generally that the music we have been describing just now is the music of the whole of Southeastern and Eastern Asia.



CHAPTER IX

THE PERUVIANS AND MEXICANS

Music in Peru at the Time of the Conquest—Peru the Home of the Flute—Contrast with Music of the Mexicans—Mexican Instruments of Percussion and Wind—The Public Dances.

THE most beautiful songs in ancient Peru were those which the reapers used to sing in the maize-fields as they were cutting the crops of the Inca. Whether they were reaping or binding up the sheaves, all the motions of their bodies were in time to the measure of their songs. Except a few of the very best love-songs, there was nothing that could equal these reapers' songs.

The Peruvians, as a rule, were not great singers. "In my time," says Garcilasso, "the people of Peru never sang at all, but they used to play their songs on the flute instead, which came to much the same thing, for the words of the songs being well known, and no two songs having the same tune, the melody of the flute immediately suggested the words to the mind." Flute-playing, it appears, had put singing quite out of court in Peru in Garcilasso's time, and while it had always been in high favor there, just before the conquest it amounted to a positive passion.

There could be no better commentary on the national character than this perpetual flute-playing, which is always a sign of effeminacy; and that the home of the flute should surrender without a blow to Pizarro is only what might have been expected. The flutes which the Peruvians played upon had four or five stops, and were often wrapped in embroidered needlework. The reason the stops were so few was that only songs were played on the flute, and five stops, which gave the complete vocal scale, were therefore sufficient. In the same way many of their pan-pipes only sounded the five-note scale, so that probably the pan-pipes were also used to play the melodies of songs. But most of the pan-pipes were tuned to a fanciful instrumental scale: e′, f′, f′ sharp, g′, g′ sharp, a′, c″, c″ sharp, d″, e″, f″, a″, and these would no doubt trifle with sweet sound and play music not unlike the instrumental music of the Chinese. The Peruvians were such skillful players on the pan-pipe, and delighted in the instrument so much, that they used to form bands of pan-pipes alone.

The idyllic music of Peru is a great contrast to the music of Mexico, where barbaric pomp and joy in the roar of sound reappear again. Copper gongs, copper rattles, conch-shells, trumpets, drums, cymbals, bells, bell-rattles, rattle-organs—these were the instruments the ancient Mexicans delighted in. If the music of Peru was founded on the flute, the music of Mexico was founded on the drum. The Mexicans developed the drum in a manner quite peculiar to themselves. It was an instrument of melody with them, as it is with the Chinese, the Burmese, etc.; but instead of resorting to the somewhat clumsy contrivance of combining a number of separate drums to produce the melody, the Mexicans had discovered how to elicit different melodic notes from the same drum. This they did by the use of vibrating tongues. In the top of the drum, which was an oblong, trough-shaped block of hollowed wood, they made two long incisions, one at each side, reaching nearly the whole length of the drum, and then a cross slit from one to the other. This gave them two tongues of wood, which were tuned c to e, c to f, c to g, and some c to e flat.

These tongued drums were called teponaztlis, and had a very deep tone. When they were played with other instruments, they served as the double bass. But they were also played solo; for teponaztlis of various pitches might be so arranged as to play a consecutive melody between them, much as the Peruvian pipe-players did with their pan-pipes.

The great drum of the ancient Mexicans was called veuetl, and it could be tuned to any pitch by tightening or loosening the drumhead. The copper gongs were struck with copper drumsticks, but the drums with drumsticks tipped with india-rubber. They had musical stones like the Chinese, but they used them in a different way, clashing them together like cymbals. The copper rattles were made like small oil-flasks, the neck being the handle, and the rattle itself filled with small stones. Sometimes these rattles were made of silver, and sometimes of pure gold. Strange instruments were the Mexican rattle-organs, of which there were two kinds—the small rattle-organ and the great rattle-organ. The second, of which the first was only a diminutive copy, consisted of a board twelve feet long and a span broad, on which were fastened, at certain intervals, round pieces of wood something of the shape of drumsticks, and when the board was moved these pieces of wood rattled against one another.

The variety of external form which the Mexicans gave to their instruments was very great. They made their whistles in the shape of birds, frogs, men's heads; their teponaztlis, even the ordinary ones, were covered with carvings. But those used in war were cut in the figure of a man crouching on his knees; his back was the drum, and he had eyes of bone, beautifully braided hair, earrings, necklaces, and boat-shaped shoes on his feet, all carved in a mulberry-colored wood, and highly burnished. The tambourines were constructed in the form of a snake biting a tortoise's head.

The Mexicans had rattles made in the shape of a snake crushing a toad in its coils—instruments very much like the Chinese egg-flutes, which were flageolets with two mouthpieces, giving a bass and a treble at the same time; and pipes and rattles combined in the form of three human heads supporting a pedestal, the pedestal being the pipe, and the heads, which were filled with stones, the rattles.

A highly plastic and sensuous music we might expect to find among such an artistic people, and such the Mexican music eminently was. In the vocal music, "meter and cadence were attended to most fastidiously." Perfect time, perfect unison, are the invariable eulogies passed on the Mexican music, and it is quite in keeping with such a character that dancing was its constant attendant. The Mexicans were the greatest dancers of the world. The princes, the nobles, and the elders of the city, all joined in the public dances with the women and little children. Mendieta describes five thousand dancing at once in two rings, both whirling round, but the outer one going at double the pace of the inner one, composed of elders and others who moved with deliberation and dignity. In the center of all were the drums, teponaztlis, and veuetls on mats. These were beaten in time to the dance and the song. After a while the children of the nobles came running in—little creatures of seven and eight years, some only four or five. These danced with their fathers, and began to sing the song in a high treble. Then the women joined in, and the musicians blew trumpets and flutes, and whistled on bone whistles. Meanwhile, the two rings were whirling round and round, never stopping or slackening for an instant.

CHAPTER X

THE ANCIENT ARYANS

The Vina—The Aryan Bards—Composition and Performance of Their Hymns.

WHEN we first hear of the Aryans they were on the frontiers of India, and lived in the simplicity of the patriarchal state. The musical instrument which they used was called the vina or been. It was a lute of more highly developed form than the primitive lyre which was the ancient national instrument of the Mediterranean races, for the flat board had by this time been considerably curved—not longways, but broadways, until it resembled the segment of a water-pipe that has been cut in two. Then another similar board had been attached underneath, and so the frame came to resemble a pole—this hollow pole furnishing an excellent sounding-board. For a similar purpose two gourds were fastened, one at each end of the pole underneath, each about as big as a melon.

This was the chosen instrument of the Rishis, a class of holy bards in ancient India, who were not unlike the bards and minstrels of the Hebrews. They were said to be under the special protection of Heaven. "Indra loved their songs"; "Agni bethought him of their friendship." They were "the sons of Agni," "the associates of the gods," "they conversed about sacred truths with the gods of old." They were considered more venerable than the priests themselves.

It was their office to compose the hymns sung at the sacrifices, and to their tuneful lutes the Vedas saw the light. The worshipers joined hands about the altar, and moved in a slow religious dance round and round while the sacrifice was consuming. The length of the hymns was determined by the natural phenomena to the celebration of which they were devoted. Thus the hymn to the goddess of the dawn was commenced when the first streaks of light began to whiten the sky, and ended before the sun appeared. The hymn to the sun began when the tip of his disk showed above the horizon, and was finished when the entire circle was visible in the sky.

The composers of the hymns were credited with supernatural powers, and no greater honor could be paid, even to a god, than to bestow on him the epithet of bard. The myth of the Word admirably exemplifies the power of language and song over the ancient Aryan mind. They fabled how the Word walked in heaven before the gods were there. The subtlety of a later age added a pendant to this legend: how the Word escaped from heaven and hid among the trees, and how her voice was ever after heard in the lutes that were fashioned from their wood.

Thus these ancient singers, the Rishis, passed among the Aryan tribes with their inspired hymns. The number of the Rishis was sometimes given as seven, sometimes as nine, while Manu, the great mythical sage of India, speaks of ten.

CHAPTER XI

THE GREEKS

Homer and the Minstrels of his Day—Reforms of Terpander—Sappho—Cultivation of Song—Greek Musical Notation—The Enharmonic Genus—Olympus and the Phrygian School of Flute-playing—Stringed Instruments in Use in Greece—The Lyre—Wind Instruments—Greek Dances—The Choral Music of Greece.

VERY low was the estimation of the bard in those Ionian cities of Asia Minor where Homer sang; the bardic age had been followed by a heroic age, in which strength, not art, was the object of man's reverence. It was on the skirts of this heroic age that Homer lived, like other minstrels of his time, poor and despised.

It is a matter of tradition that the lyre to which Homer sang his poems had but four strings. It was customary to strike a few notes on the lyre as a prelude to the song, but not to employ it during the song itself. Homer is believed to have been the first who combined short songs or rhapsodies into one long poem. We may perhaps believe that he sang the "Iliad" and the "Odyssey" entire before he died, as we know they were sung in their entirety in later times, but with greater pomp. In later times the minstrels sat crowned with laurels and arrayed in gorgeous dresses, the "Iliad" being sung in a red dress, and the "Odyssey" in a violet one. Homer sang them in a beggar's gown. A boy would lead him into the center of the hall, and seat him on a stool in the midst of the banqueters, and taking down a lyre from a peg would place it in his hands. He would run his fingers over the strings, turn his sightless eyes heavenward, and begin to sing.

A long roll of minstrels extended from the time of Homer until the days of Terpander—a musician whose reforms are universally acknowledged by the Greeks as the starting-point of their later and more elaborate art. His first innovation was the separation of the prelude from the recital which followed it, and its constitution as an independent piece of music. Next he added words to the instrumental part, creating a new and terse musical form, containing pleasing melody. His next reform was the regulation of tune, presumably by a system of musical mnemonics.

The construction of the Dorian mode is likewise attributed to Terpander by the Greek musical historians. Probably this so-called construction consisted in joining the Æolian and Dorian modes, which in their earliest form existed as independent tetrachords. The Æolian mode—the oldest in Greece—was precisely identical, except in the omission of the lowest note, with the five-note scale of the Chinese and other nations, and that primitive and original scale of uncivilized man which we call the isolating scale. It had a break in the middle, and the notes which composed it were a, b, d′, e′. The union of this with the Dorian tetrachord—the four notes from e to a below—produced the Dorian mode in its earliest form, or, as it is more generally called, "the scale of Terpander," according to which all lyres in Greece until the very latest period were tuned.

Singing, thus released from trammels, attained its perfection in Greece under the Lesbian school of musicians, founded by Sappho, who has been credited with as many improvements in Greek music as Terpander made. The invention of the Mixolydian mode has been assigned to her; likewise the introduction of the plectrum, with which the strings of the lyre were struck, besides numerous reforms in the measures of Greek song. Her life as the president of a college of women devoted to the cultivation of music and poetry has been well depicted by Maximus Tyrius.

The law of melody at that period of Greek art was this: Every note must be either equal to its fellow or double of it. The song of the singer, therefore, proceeded tranquilly along, while variety of expression on the part of the vocalist was secured by the application of certain graces. The principal grace was the prolepsis or slur, which consisted in singing one syllable to two notes. The prolepsis might occur in two ways. It might be *di grado* or *di salto*. The procrusis consisted in skimming lightly over two short syllables, and bringing the full emphasis on the long one. The kompismus or "saucy grace" was the staccato. The melismus was the "connected staccato."

That which we now regard as the dream of theorists, and an ideal beauty or delicacy which can never be realized in practice, was an everyday thing with Greek singers; namely, the enharmonic genus, or the correct intonation of quarter-tones. We have caught a gleam of its existence among primitive men, but only for a moment, for it soon vanished away, being but the spangles which speech flung off in its passage to song, and scarce destined to outlive the transit. Directly song began, by benefit of the chant, from that moment did the diatonic scale begin. As harder things will always give way to easier ones, so did the enharmonic pass away before the bold and simple diatonic song.

The Greek enharmonic divided the semitone, where it occurred in the scale, into two enharmonic demitones, which were preceded downward and succeeded upward by the interval of a major or minor third. Strange and unmelodious as it may appear to us, the enharmonic was esteemed one of the greatest ornaments of music. Nor was its compass ever extended so as to subdivide all the notes of the scale, but was limited to the partition of the semitones.

The honor of introducing the enharmonic into Greek music is universally attributed to Olympus, a Phrygian flute-player. Olympus came playing the flute from Phrygia to Greece. His flutes wept as he played them, by virtue of this beautiful mode. Romance and sentiment began to color the white light of the Greek music. The Phrygian satyr, Marsyas, whom Apollo

had vanquished and crushed, lived again in the beautiful Olympus, who founded a school of flute-players in Greece.

We must now consider what effect dissemination of the enharmonic would have on the make and structure of the Greek instruments. It would plainly lead to an increase in the number of their strings or stops. The chief stringed instrument at this period was the magadis—a lyre with a bridge across the middle of its strings, so that the notes could be sounded in octaves. The strings of the magadis under the influence of the enharmonic were tuned: a, b flat, b, b sharp, c′, d′, e′, e′ sharp, f′, g′, with the octave below for each tone.

The pectis and barbitos, which were smaller varieties of the magadis, possessing five strings apiece instead of ten, were tuned: the pectis, e′, e′ sharp, f′, g′, a′, and their octaves below; the barbitos, b, b sharp, c′, d′, e′, and their octaves.

Doubtless similar concessions to the enharmonic were made by others of the numerous instruments which between now and the times of Sophocles were invented or introduced from various quarters into Greece. Of these we will now mention and describe some of the principal: The scindapsus was a high-stringed instrument to accompany women's voices. It had a willow frame, and was very light to hold. The enneachordon had nine strings, as its name implies. The phœnix and the lyrophœnix were plainly the Phœnician lyre, introduced as a novelty from Phœnicia. Ibycus, the poet, has the credit of introducing the small Egyptian triangular harp, the sambuca, at this period. It became notorious in later times as the instrument of the courtesans. The spadix was such another—a woman's lyre—and had the reputation of being an effeminate instrument. The epigonion was a great lyre of many strings, invented by Epigonus of Sicyon. The simicium was likewise a large lyre. The monochordon was a one-stringed lute introduced from Arabia. The primeval bin or kin was introduced as a curiosity from foreign parts, and the story current to account for its simplicity of shape was to the effect that it was made by the Pygmies, who lived on the shores of the Red Sea, out of the laurel that grows there.

The trigonus and the heptagonon were foreign instruments, of which the former was triangular, and the latter seven-sided. All the rest of these instruments, except the sambuca, had been assimilated more or less closely to the shape of the national lyre. For the lyre was the king and sovereign in Greece, and despite this crowd of interlopers still held its own. Its shape had not altered, nor had its strings been increased, since the time of Terpander.

And since the lyre has so glorious a race to run, and young Apollo played it, we may well pause to describe it minutely and relate with care its every part. Let us preside at its making. Hermes, walking by the sea-shore, found a tortoise, and he killed it, and made the shell empty. Then turning to some reeds that were growing near, he cut pieces off them, all of a length, and, drilling holes in the tortoise-shell, put these pieces of reed through, pushing them into the body of the shell, for they were to serve as blocks to take off the strain from the shell. He next covered the shell with a piece of bull's hide, and fastened two horns to one end of the shell, one on each side. Then he fixed a piece of wood to be a crosspiece, from the tip of one horn to the tip of the other, tied seven strings of gut from the crosspiece to the bottom of the shell, and the lyre was complete.

In later times some additions were made to this form, and one or two variations. The additions were pegs in the crosspiece, to fasten the strings to; a bridge to prevent the strings touching the shell; and two sound-holes cut in the shell, in order to add to its resonance. The variations were in the materials of which the body of the instrument was made, for sometimes it was made of wood.

The lyre reigned supreme in Greece itself. But there was one Greek city which was an exception to the rule. And this was the luxurious city of Sicyon, where the women were the handsomest in all Greece. Sicyon, the mart of Asiatic merchandise, and the Sicyonians, accustomed to the pomp and luxury of their merchant princes, could not be content with the simplicity of the lyre, nor with the smallness of its tone. They preferred and delighted in a variety of lyre called the cithara, whose horns were broader and hollowed out to act as sound-boards, and the belly of which was larger and broader. These two variations were plainly introduced for no other object than to increase the resonance of the strings. The cithara, from Sicyon, spread through Greece, and gradually attained wide popularity; but only the great and illustrious singers could employ it as the accompaniment of their voice, owing to its sonorous tone drowning all ordinary utterance.

The cithara was decked out with carving and paint; it was one of Greece's "sweetly-sounding carvings." The cithara-player was arrayed in a long flowing robe, and, crowned with a garland, he stood on an eminence among the people, and sang his beautiful song. The long flowing robe was what Arion arrayed himself in when he was told to prepare to die, having to cast himself in the sea to escape the malice of the sailors. Appareling himself in his robe, and with his cithara in his hand, he stood on the poop, and sang the Orthian song. And even those sailors retired awhile to hear him, for he was the finest cithara-singer in the world.

So the cithara was the instrument of the great and splendid singers, and it was thus the instrument of the Agon (the musical contests at the Olympian, Pythian, and other games). But on all other occasions the lyre was nearly universally employed: at banquets, revels, at the gymnasia, in domestic life; used by women, boys, and men alike.

Turning from the stringed instruments of Greece to the wind, we shall be aware of as numerous a variety. Flageolets, flutes, clarinets, and oboes were all represented. To the first class belonged the monaulos, the nightingale of the pipes, and the Lydian flute; to the second the photinx and the lotus pipe; to the third the Phrygian pipe and the elymus; to the fourth the gingras and the nablas.

The materials of which the pipes were made were reeds, copper, lotus wood, boxwood, horn, ivory, or laurel. Many of them were double. The Phrygian pipes were double, being double clarinets, and the Lydian pipes likewise were double flageolets. The pipes were not joined, but were held loosely in the hand. The right flute, which was the deeper one,

played the melody, and the left, the higher one, performed the light accompaniment to it.

Such was the Greek method of accompanying, not only in the case of two flutes supplementing one another, but even with the lyre and the voice. The "melody," which was assigned to the latter, habitually traveled at a low pitch by comparison; while the lyre flung its artless harmonics "above the song." This was the method of accompaniment which had been introduced by the poet Archilochus at an early period of Greek music, and remained as the regular form throughout the whole history of the art.

Accompaniment and harmony had thus grown up; the instruments had been perfected and multiplied; the graces of song had been carried to a height of excellence, while the elaboration of time and rhythm was being worked out in the dances. The musicians who now came forward as the exponents of Greece's best music were the choral poets, such as Ibycus, Bacchylides, Simonides, and Pindar, whose compositions were designed with a view to the evolutions of a vast body of dances no less than the delivery of the music by song and instrument. Dancing had always been the most popular of pastimes in Greece. It passed, indeed, beyond a pastime, and became a great and serious art.

The Cretic foot was first devised in the dances of Crete, where Apollo himself was said to have led the measure, striking his lyre as he led the dances, with his hair wreathed with leaves, and twined with threads of gold, and his arrows rattling on his shoulders. With such a picture before us, we shall cease to wonder at that expression of Simonides, who says that the dance is dumb music, and music is speaking dancing.

The construction of the choral songs flowed naturally from the form of the ancient round dance, being arranged in a strophe sung in one key, an antistrophe delivered in another, and an epode (a later addition, during which the dancers stood still or marked time) probably in the key of the strophe.

In 250 B.C. at a festival to Apollo, a band of several hundred musicians played a five-movement piece representing Apollo's victory over Python. Such programme-music indicates a far more advanced school than many writers admit.

CHAPTER XII

THE GREEKS (CONTINUED)

Organization of the Greek Musical System by Pythagoras—The Chromatic Genus—Greek Modes in the Form they Reached under Aristoxenus—Greek Harmony—The Brotherhood of Pythagoras.

BY the time of Pythagoras the following modes were in use in Greece: the Æolian or Hypodorian or Locrian mode, the Hypophrygian mode, the Hypolydian mode, the Dorian mode, the Phrygian mode, the Lydian mode, and the Mixolydian mode. These modes differed in pitch, the lowest being the Æolian, which ranged from b to b; and the highest the Mixolydian, with a compass of from a to a′. The three genera of Greek music, the diatonic, chromatic, and enharmonic, of course prescribed the order of the intervals in every case.

The problem which lay before Pythagoras was the union of these various modes into one scale, which might be of any complexion, provided only it exhibited in a lucid and convenient form all the modes here recorded. He took the Dorian mode, and to each end of it he added two tetrachords; namely, a tetrachord to the lower e—b to e, and a tetrachord to the upper e—e′ to a′. The scale as now constituted was b, c, d, e, f, g, a, b, c′, d′, e′, f′, g′, a′. While the extreme tetrachords here are conjunct, the interior ones, it will be observed, are disjunct.

Pythagoras, having thus a scale of two octaves, all but a note, before him, took the Mixolydian mode, and applied it to the lowest note, b, and since the semitones of the Mixolydian mode are between the first and second notes, and the fourth and fifth notes, it will be seen that the Mixolydian mode exactly coincides with the notes of this great scale from b to b. Pythagoras called the octave in this great scale from b to b the Mixolydian octave. Next he took the Lydian mode, in like manner, and applied it to c, which is the second lowest note of his great scale. Since the semitones of the Lydian mode occur between the third and fourth notes, and also between the seventh and eighth, it will be seen that the Lydian mode exactly coincides with the octave from c to c, as the Mixolydian had with the octave from b to b. Pythagoras called the octave from c to c the Lydian octave. He applied the Phrygian mode in like manner to d. The Dorian mode stood as it was. The Hypolydian he applied to f; the Hypophrygian to g, and the Æolian to a. He named these various octaves by the names of the modes.

In order that his scale might have perfection, which it could not have if not rounded off by octaves, he added a note (a) to the bottom of it. This he called the "added note." In order to accommodate the scale to the workings of the enharmonic genus, Pythagoras adopted a simple and effective device. The two middle notes of each tetrachord, beginning from b, he called movable, the other notes he termed fixed. The

chromatic genus could also be expressed by this scale written with the movable notes altered as needed. The chromatic genus made a leap of a tone and a half, and divided by two chromatic semitones.

By the time of Aristoxenus, who lived some centuries after Pythagoras, various new modes had sprung up in Greece in addition to the seven for which Pythagoras had made allowance in his scale. Room had to be found for these—the new ones were eight in number—and the scale of Pythagoras was augmented by the intrusion of as many chromatic semitones.

The Greek harmony, which had partaken more of the nature of improvised accompaniment up till the time of Pythagoras, was by him organized and laid down on scientific principles. He admitted as concords the octave, fifth, and fourth; to these were afterward added the double octave, the twelfth, and the eleventh. As discords, the second and third were permissible, and perhaps the ninth and tenth.

More interesting, perhaps, to general sympathy than the technical labors of Pythagoras for the cause of Greek music was his institution of a musical brotherhood in the south of Italy, among whom he sought to realize his doctrine that music is the great means of education in life, and the guide to all moral virtue. The members of its confraternity all rose together at an early hour in the morning, and having assembled, sang many songs and hymns in chorus, which freed their spirits from heaviness, and attuned them to harmony and order. This was sometimes varied by instrumental music for a change, without the accompaniment of singing.

It was their custom to meet together in some selected spot, generally in a temple, or in a portico, or avenue, and there they walked and conferred together, teaching and receiving instruction from one another in music, arithmetic, and geometry, the arithmetic and geometry being designed to educate their intellect, and the music their passions and feelings. In this conclave they made use of ineffable melodies and rhythms, not only to correct any perturbations of mind which might have arisen in spite of all their care, but also to sink deep into the soul, and subdue any lurking tendency to jealousy, pride, concupiscence, excess in appetite, angry feelings, looseness of thought, and other weaknesses of soul, for all of which there were sovereign musical specifics, that Pythagoras had prepared like so many drugs. After some hours they betook themselves to lawns and gardens, to exercise their bodies in various ways. In the common hall, toward noon, they had their first meal of the day, only eating bread and honey, or a piece of honeycomb. When evening came, they again occupied themselves with musical concerts for some hours.

It was amid the privacy of this ascetic brotherhood that the mysterious doctrines of Pythagoras were elaborated touching the creation of the world by music and the harmony of the spheres.

CHAPTER XIII

THE GREEKS (CONCLUDED)

Three Specimens of Ancient Greek Music—Tragedy at Athens—The Great Theater of Bacchus—The Actors—Method of Performing the Tragedies—The Chorus—Choral Dances and Songs.

WHERE are the melodies that filled the clear air of Athens in the heyday of its music? They are all perished, like its glory. Inscriptions cut in stone endure from the days of Egypt; sounds, that have an affinity with breezes, will scarce fetch a century's antiquity. Time, that has spared the treatise of Aristides, has wafted away the melodies of Sappho.

Three poor fragments alone remain from the Roman period: the first is from a hymn to the Muse by Dionysius, who was a poet of the Greek revival under Hadrian; the second is a hymn to Apollo by the same; and the third a hymn to Nemesis by the poet Mesomedes, who was probably a contemporary of Dionysius, but whose date we do not certainly know.

In Athens itself the center and meeting-ground of the musical life of the city was at the great theater of Bacchus, where the tragedies—or, as they should be more correctly termed, the operas—were performed at stated seasons of the year in honor of the god to whom the theater was dedicated. They were part of a religious observance connected with the worship of Bacchus, having originated in their most primitive form from the dithyramb, or sacred hymn in honor of that god, which was danced round his altar with appropriate mimic gestures by the worshipers.

The great theater of Bacchus was constructed on a hillside, the seats being cut in tiers on the hill. Thirty thousand seats were provided for the spectators, and in a great open space below them, not unlike the arena of our circuses, was a large flat piece of ground, called the orchestra, where the chorus went through its evolutions. In the center of this rose the altar of Bacchus, on which an aromatic gum was kept burning during the performances, in remembrance of those ancient times when the blazing altar was circled round by the dithyramb. Fronting the seats, on the other side of the orchestra, rose the stage, which was as high as the lowest seat of the tiers. Behind the stage there was a large saloon for the actors and chorus, with property rooms and dressing-rooms to the right and left of it.

Behind all there was a large park or lawn, set with trees, with a portico round it, for the chorus to rehearse their parts in, and wherein promenaders might expatiate between the pieces.

The actors all wore masks, inside of which was an apparatus resembling a speaking-trumpet, the object of this being to make the voice carry to the farther verge of the spectators. The actors declaimed their parts in the manner of the epic rhapsodists, reciting in a sort of exalted monotone. When they had finished their dialogue or harangue, the chorus, preceded by a line of flute-players, came dancing through the side wings into the large arena of the orchestra singing a most harmonious and plastic song. The flute-players ranged themselves on the steps of the altar, fronting the stage, while the chorus, in time to their song, performed their dances and evolutions. At the conclusion of the song and dance of the chorus, the actors began their chants again, which were followed by another choral song and dance, and in this graceful interchange of melodies, music, and impassioned or chanted declamation, the structure of the drama consisted.

The chorus entered through the wings of the orchestra with all the pomp of a mimic army. When they were fifty in number, which was during all the prime of Æschylus, marching with their band of flute-players before them, they were an exact representation of the Spartan company of fifty called a pentecostys. They marched either in column or in ranks, like a body of soldiers in battle array. Proceeding down the large open space of the orchestra, they took up a position round the altar of Bacchus, where their leader, like the captain of the Spartan company, stood on the steps, and led the song which they had been singing as they entered. When it was a chorus of women, they would enter in a style less martial, as in the "Prometheus," where the fifty daughters of Oceanus, the nymphs of the sea, are drawn in through the air in a car, with all their azure wings rustling.

The action of a tragedy was diversified with various choral dances and songs; the lyre often accompanied the declamation of the action, but the flute was the instrument *par excellence* of the dances. At certain places of the tragedy, principally at its most impassioned moments, the actors themselves broke out into melodious song. But these instances were rare, and when they became common in the decline of the art under Euripides, who invented the monody or "florid solo," they met with reprehension from the best critics in Greece. During the epoch of Sophocles and Æschylus, the palmy days of the Athenian music, the florid and melodious effects of song were reserved for the chorus alone, the actors being forced to content themselves with chanted declamation. In the graceful and frequent alternation of these two forms, the main beauty and sublimity of tragedy, in the opinion of Aristotle, consisted.

CHAPTER XIV

THE ROMANS

General Mingling of all the Musics of the Ancient World at Rome—The Roman Pantomimes—Instruments in the Orchestra—Nero—His Performances at the Theaters—His Patronage of Organ-builders—The Water-Organ—Death of Nero—The Early Christians—Their Psalms and Services—Progress of Music among Them.

IN Rome we find, after centuries had passed away, not only the reappearance of the gay Greek music, but in that capital of the earth a general mixing and blending of all the musics of the pagan world. Under the arches of the Campus in Imperial Rome might have been heard the sambucas and gingrases of the Syrian dancing girls, and beating in the taverns hard by the drums and cymbals of the tipsy priests of Tyre; in the theaters the flutes and lyres, and songs of Grecian chorus-singers, and winding along to the temples of Isis and Serapis, bands of Egyptian musicians with harps and sistrums—all the world's minstrelsy was there, in that great churning-press of nations which men called Rome.

The theaters, where we shall find the central point of the music, no longer served as the temples of a national religion, but were places of spectacle and amusement. Not only had the plays lost their religious significance, but they had also greatly changed in character. Tragedy had in a great measure passed away, and the pantomime reigned as the popular entertainment in its room. As in the tragedy, there were chorus and actors in the pantomime, but the chorus took no part in the action of the play. Stationed on the stage, they formed a kind of orchestra, partly vocal and partly instrumental, which accompanied with music and song the gestures and dancing of the performers.

The instruments used by the chorus were worthy of the pomp and pageantry of Rome, and also of that Oriental love of din and roar, which in Rome appeared so strongly, being cymbals, gongs, flutes, pipes, gigantic lyres, castanets, rattles, clattering shells, and foot-castanets. The cymbals, small and concave, almost fitted in the palms of the hand, yet made a loud clashing noise. The gongs were generally known by the name meaning "vinegar-jar gongs," because in shape they were much like vinegar-jars. They were made of brass, or sometimes of silver, and give a rich sonorous sound

when struck. The flutes and pipes were much like the Greek pipes, some of them, however, being bagpipes. Long ago in the fields of Latium had the shepherds discovered the art of fitting their pipes into a bladder or bag, which should act as a wind-chest, and greatly lighten the labor of blowing. The gigantic lyres were also like the Greek in shape, but much larger and more powerful. The rattles were brass rings attached to iron rods. The castanets were sometimes made of brass, and decorated with bits of crockery, wood, etc. The shells were rattles of crockery-ware or shells. But most remarkable were the foot-castanets; they were great clattering fans, or clogs of wood, that were worked by the foot, and generally in exact time to the steps of the dancer; for all the time that the orchestra was singing and playing, the actors were carrying on their dumb show to the audience, endeavoring to express by their motions and gestures the action of the narrative that the chorus was singing.

These chorus pantomimes were produced on the most stupendous scale. Sometimes more people were on the stage than there were in the theater itself, for what with the immense pageants of actors, and the great choruses of singers and instrumentalists, the stage was full. "The passages are full of singers," says an eye-witness; "the orchestra is thronged with trumpets, and every kind of pipe and musical instrument peals from the stage." There were interludes of instrumental music, *entr'actes,* and overtures of flutes alone. The scenic displays were licentious; and Roman music lacked the chastity of Greek art.

Its chief patron was the Emperor Nero, who was celebrated as a professional singer in the theaters. His favorite parts were Orestes, Canace, Œdipus, and Hercules Furens. He had made his début at Naples in the third year of his reign. Scarcely had he stepped on the stage and begun the opening *scena* of the tragedy, when the shock of an earthquake was felt in the theater. Some said that the gods were angry that the emperor of the world should be seen in such a character. During all the time that he was singing at Naples, he would scarcely allow his voice any rest, and only left the theater for the baths. From Naples he went to Greece, and sang at the principal theaters there, entering into public competition with all comers at some of the games, and several times receiving the prize. Such diligence did he use to improve his voice, that he would sit up with his singing-master, Terpnus, till late in the night, practising his arias and roulades for the next day. He slept with plates of lead on his chest to correct unsteadiness of breathing and give him the power of sustaining his notes in equal volume. He would also abstain from food for days together in order to purify his voice, often denying himself fruit and sweet pastry, which are known to be prejudicial to singing. He was not only a cultivated singer, but a skillful performer on many instruments as well, and eminently a connoisseur. He could play the flute with the best players of his day, and was no mean performer on the trumpet. He was also a skilled lyre-player, but affected particularly that small Assyrian instrument the pandura, with three or four strings, which was now making its way along with other musical oddities to Rome.

During a musical tour of his through Greece, a revolt broke out among the Gallic legionaries, who put their general, Vindex, at their head, and began to march on Rome. Their disaffection was joined by the legions in Dalmatia under Galba, a more experienced general than Vindex, and a more powerful opponent. The news of this rebellion drew Nero reluctantly from the theaters of Greece, and after many delays on the route he appeared at last in Rome. The armies were not far off, and prompt action was essential; but instead of haranguing the senate, and issuing orders for calling out the troops, he spent the first day of his arrival in examining a new instrument, which had just been brought to Rome. It was called an organ, and had been made after the designs of Ctesibius of Alexandria, who derived the first idea of his water-organ from the clepsydra, or water-clock. The water in this mechanism was made to drop upon wheels, the motion of which was communicated to a statue, which gradually rose as they went round, pointing with a stick to the hours marked on a pillar. At night it sounded the hours on a flute instead, the air being forced through the flute by the agency of water. Taking his hint from this, he had made the hydraulis, or "water-flute," and eventually the water-organ, which, after various improvements, had traveled to Rome.

Having seen the instrument, Nero was well pleased with it, and determined to introduce it into the theaters, saying that it would make a most agreeable addition to the orchestras of the pantomimes, and would also come in well for tragedy. The same evening he banqueted, meaning to commence his preparations against the rebels next day. But the next morning brought news that another legion had revolted, and that three armies were marching on Rome. Nero assembled the singers and dancers from the theaters, and had them dressed like Amazons. Then putting himself at their head, he ordered the gates of the city to be flung open that he might go to meet the foe. He believed that perhaps some prodigy would be worked in his behalf, or that the soldiers, amazed at so strange an equipment, might return to their allegiance. But when the push came, and the armies were close to the city, his friends all abandoned him. Only a freedman of his, named Phaon, and the boy Sporus, whom he loved, and two slaves, still remained faithful, and with these he set off to Phaon's country house, in a storm of thunder and lightning. He was there introduced into a small chamber underground. He made them dig a grave, and Sporus begin the funeral lament. Nero looked at the grave, and cried, "What an artist dies in me!" But while he was yet speaking the hoofs of his pursuers' steeds were heard clattering in the distance, every minute growing louder and louder. He burst into a verse of Homer's:

> The gallop of swift-footed horses strikes on my ear,

and, when he had finished singing, set a dagger to his throat, which by the help of Epaphroditus, his slave, he plunged in, and so he died.

Pagan music died with him; for though those theaters and pantomimes and great orchestras of many nations still survived, and a long line of emperors were still to come, yet a new music had begun. About this time a belated wayfarer, coming home at night through the Flaminian or Latin Way, or other road on the

outskirts of the city, might have seen lights among the tombs, or glimmering from the catacombs underground; and muffled voices would strike his ear, as of men engaged in secret prayer and forbidden rites. The Christians had come, and these were their assemblages. Food for the torches of Nero, as the years wore on they waxed stronger and more numerous; but at first, and for a long time, they were obliged to hold their gatherings in such places as these. They met always in the evening, and sometimes at the dead of night, for fear of the law which prohibited all secret assemblages. They were the dregs of the people, many of them slaves, and all poor and despised and friendless.

At these meetings they would sing psalms, and in their psalms they were all unconsciously framing the new music of the world. It grew, as all musics originally grow, from the bosom of speech. Their psalms had no meter, and would fit no tunes, none of the gay tunes of Greece and Rome, that were fluttering on the golden surface of life, if indeed they had sorted with the mood of these poor outcasts. But a new style of strain, quite different from all we have hitherto been speaking of, must be born in the world to express them.

Greek music was born amid the patter of the dancers' feet, in showers of sunlight, and swimming of the senses. But Christian music had its birth in subterraneous vaults, among desperate men, to whom sorrow was a sister, and fear their familiar. The psalms in their services they muttered and mumbled, rather than sang. On happier days they would exalt their voices and declaim a little the words, but still it was far from singing. The only approach to the regularity of musical contour was the parallelism of parts in each verse, like that peculiar to the Hebrew psalms.

The congregations were accustomed to divide themselves into two groups, and declaim verses about, or else the halves of verses, first one group singing, and then the other answering them. This was called the antiphonal method of singing—the Semitic manner of choral declamation.

In addition to this comparatively organized method of singing, the congregations were accustomed to give vent to their emotions in the words "alleluia," "amen," "hosanna," etc., which they would exclaim in ecstasy of worship.

The primitive Christian idea of music may be gathered from the following utterances of the Fathers of the Church: "As David sang psalms on a harp to the Lord, so do we, too, sing, but on a harp whose strings are alive—our tongues are the strings; and more the Lord does not require." "The only instrument we use is the voice. The Word, and the Word of peace, is enough for us. Let syrinxes be given to silly clowns, the pipe to superstitious men, who pay honor to idols. Such instruments are to be banished from all sober company, and are more fitted for beasts than men. How entirely, then, must they be kept from the assemblages of Christians! Be far from us those florid songs and dissipated music, that corrupt the morals!"

Yet there was no preserving this simple music in its infant purity for long, and shutting out completely the influences of the world.

As it was the custom to have a president of the meeting to preach and take the lead in the prayers, so it was also the practice in the psalmody to have a precentor who should lead the psalmody; this seems to have been the habit from very early times. It was natural that this leader, feeling himself looked up to by the others, should sometimes be vain of his duties, and introduce a touch of art into the simplicity of the Christian psalms. Yet this did not have much effect on the congregations until largeness of numbers, or a growing respect for ceremony, which even their simplicity could not quite be free of, made them choose certain members of their body as regular psalmists in their services, who should follow readily the lead of the precentor and act with him, and whom in their turn the general congregation should follow. Toward the end of the second century after the beginning of Christianity, we find among the regular officers of their gatherings—doorkeepers, exorcists, readers, etc.—the names of singers also appearing, by which we may be sure that actual choirs had begun to be employed. Among these singers women as well as men were usual.

As the Christians grew stronger and more numerous, and numbered wealthy converts in their ranks, they began to worship more openly and with greater pomp. They would hold their services in basilicas, or public halls, which were the halls that the magistrates sat in during the daytime. Here would the Christians assemble, and conduct their services; and "the roofs reëchoed with their cries of alleluia"; and the sound of their psalms, as they sang them in immense congregations, "was like the surging of the sea in great waves of sound."

CHAPTER XV

EARLY CHRISTIAN MUSIC

The First Christian Songs and Psalms—Weakness and Unsteadiness of the Singing—Indifference to these Points on the Part of the Worshipers.

AT the services of the early Christians, the utterances by the congregation of "alleluia," "amen," and "hosanna" became much extended, for they loved to linger over them as they said them. Repeating the alleluia, they would dwell upon it, and declaim it, "alle-----luia....," as if they were loath to let it go. As they sustained the tones, what waverings and tremblings would there be of their untaught voices! no long-drawn notes, such as practised singers give, but wayward dwellings on their loved words, and sighs of earnestness and emotion. "Amen" in like manner they would dwell on—"A------men"—as if it were never to be done, so much they longed to express its meaning. But besides these, actual chants and psalms had grown up, often they knew not how. First there was the angelic hymn. They called it a hymn indeed, but how far was it from being what we think of when we speak of "hymn"! It was rude and shapeless, like their psalms, with no meter to form or adorn it, and was the very utterance of their souls. Its words were those beginning: "Glory to God in the highest, and on earth peace, good will toward men." This was the angelic hymn they sang, and as they sang they thought the angels in heaven sang with them every morning. There was also the cherubic hymn, or trisagion, which was revealed in a vision to an ancient Hebrew prophet. Also, there was a verse of song, not so extended as these, which had grown up more like the "amen" and the "alleluia," as a passionate exclamation in the services, "Lord, have mercy on us," or "Kyrie eleison," which was much lingered on, in the utterance, "Ky-------rie.....eleison."

Let us now examine more closely these Christian chants and psalms. First, they would have no tonality, for what were tones and scales to earnest men, who also were in the main ignorant men, knowing little more than how to praise God, and whose psalms were but the overflowings of an earnest heart? Even if the precentors had been skilled enough to check off the psalms in apt tonalities, what scope had they to make their knowledge good among such simple singers? But the absence of instruments from the psalmody was another reason why they would find it difficult to make much musical precision. Next, their psalms would suffer from all the failings of uneducated voices. If we examine the behavior of such a voice, we shall notice first that it has the greatest difficulty in lighting on a steady note. An uneducated voice will always anticipate a note it rises to, or a note it falls to, by two or three others on the way. Whether it does so because it cannot yet wholly shake off the influence of speech, which seldom makes intervals, but covers all up, or because there is a greater ease and less effort in sliding up or down than in jumping, may well admit conjecture.

How would this unsteadiness of tone be made evident in the unpractised Christian singing, especially in those exclamations of praise and fervor, the "alleluia," the "amen," and the "Kyrie," etc., where they dwelt so lovingly on the syllables as if they were loath to let them go!

The real truth is that the main aim of the early Christian song was not the exposition of musical tune, but the fervent utterance of holy thought, to the detriment and contempt of the tones in which it was uttered. St. Basil, who describes Christian music at this time, saying that the Holy Ghost was the author of it, considers that its main title to praise is that it profited the soul by the holy thoughts it expressed and the holy words it declaimed. "For through it," he says, "high advantage comes to one and all; for those who are old and steadfast in the faith, with what delight do they hear the music mixed with holy mysteries! and those who are young in years, or touching perfection of virtue as yet not grown to ripeness, while they think they sing, in reality learn."

St. Basil was the Bishop of Cæsarea, and we hear of the singing at his services, how they would pass the night in a vigil of prayers and weeping, and then, when the day broke, would begin the singing of their psalms. St. Basil, more than any other man of his time, was the supporter of the early Christian spirit, and in his ordinances about music he followed the pattern of St. Athanasius, or the Alexandrian style of Christian song, which was the best and purest exponent of the Christian spirit; for now another style of song was growing up in Italy, called the Italian style. But Alexandria, and Egypt generally, had been the stronghold of the primitive Christian spirit. There the monks preserved the earliest and simplest style of Christian song, singing antiphonally, and rather speaking than singing. St. Athanasius would have it also so at Alexandria, making the people rather read and speak than sing; this was the style which St. Basil upheld at Cæsarea. There was an intimate communion between the Church of Cæsarea and the Church of Armenia, which was an offshoot from the Church of Cæsarea. Armenia in its seclusion had preserved the earliest Christian traditions, having been founded in the second century. The influence of St. Basil was in course of time extended to Constantinople, and a service that he had written began to be used there.

MEDIEVAL AND MODERN EUROPEAN MUSIC

CHAPTER XVI

THE MUSIC OF THE MIDDLE AGES

Modes — Neumes — Theorists — Organum — Solmization — Measured Music—Counterpoint—Motets—Troubadours—Minnesingers—Music in England—Dufay to Lasso in the Netherlands—Italian Choral Music—Early German Composers.

DURING the centuries in which the Roman Empire was falling to pieces, and until some of the modern states began to emerge from the chaos of barbarism and bloodshed, the development of any art was impossible. Music was only cultivated by churchmen and was of the simplest description—confined to melody only, and indefinite in pitch and rhythm.

A certain number of scales or modes, and a few simple traditional formulas of melody, were authorized for Church use about the fourth century; and a few more modes, which were really only extensions of the earlier ones, were added some centuries later. The modes of the earlier group are always associated with the name of Ambrose, Bishop of Milan, who died 397 A.D., and are called authentic; the later ones are traditionally attributed to Pope Gregory the Great and are called plagal modes.

The methods of writing music were extremely scanty and imperfect. The sources of the modern system of writing were the neumes, which were marks put over the words to be sung, and indicated vaguely the inflections or changes of pitch to be used. They were made more definite as time went on by drawing colored lines through the haphazard open order of the neumes, which were thereby made to indicate definite relations of pitch and definite intervals; and the shapes of some of the neumes, through which the lines were drawn, gradually changed into some of the notes which are used in modern times.

In the absence of composers, the early Middle Ages were plentifully supplied with theorists. One of the first important theoretical works of the medieval dispensation is the work called "Musica Enchiridiadis," formerly attributed to Hucbald, but now to Otger, Abbot of St. Pons de Tomières, of the tenth century. It contains information about notation, and also about the organum or diaphony, which was the first form of harmony, and consisted at that time chiefly of consecutive octaves, and fifths or fourths, added to the plain song of the Church.

To Guido d'Arezzo (about 1000-1050 A.D.), another monk, is attributed the distribution of the twenty notes then used into groups of six, which were called hexachords. To him also is attributed the invention of "solmization," which is the naming of the notes of each hexachord by the syllables, ut, re, mi, fa, sol, la. The origin of these syllables was a verse of a hymn to St. John, each line of which began with one of them, and each of which was sung to phrases beginning successively a note higher each time. This system of naming the notes has persisted into modern times; but ut, as a bad syllable to sing, has been altered to do, and the syllable si, to complete the necessary seven notes in each octave, has been added.

In the early days there appear to have been no means of defining the relative length of notes; and it was not necessary to find any so long as music was purely melodic. But when men began to sing in parts some means had to be devised to keep the voices together. The first work of mark attempting to deal with this subject was by Franco of Cologne. It was called "Cantus mensurabilis," or "Measured Song," and was probably written about the middle of the twelfth century. He adopted four standards of length, and called them —(1) maxima, or duplex longa, (2) longa, (3) brevis, (4) semibrevis. Their relations to one another varied in accordance with a time-signature which was put at the beginning of the music, which showed whether each long note was to be equal to two or to three shorter ones. In course of time the long notes dropped out of use, and the longest note now in common use, the whole note, is the shortest in Franco's series. He also indicated an advance in feeling for harmony by expressing his preference for mixing up thirds and sixths with the so-called perfect consonances, instead of going on in rows of fifths and fourths.

This development of harmony implies the transition from diaphony to descant; as the former consisted chiefly of mere doubling of a melody or plain song at the fifth or fourth, and the latter entailed more freedom of the parts. The improvement was chiefly arrived at through the attempts of the singers to vary the monotony of the organum by the addition of ornamental notes, such as in modern times are called passing notes. These extempore attempts were imitated by composers, and hence arose the distinction of "contrapunctus a mente," which was the extemporaneous descant of the singers, and the "contrapunctus a penna," which was the written counterpoint of the regular composers.

The musicians of those days adopted also another method of singing in parts, which was to sing several tunes at once. They accommodated them by modifying the tunes a little when the roughnesses and dissonances were too conspicuous; but none of the many examples which survive sound anything but ludicrous to a modern ear.

The center of musical development in the twelfth and thirteenth centuries was Paris, which in those days was the chief focus of every kind of intellectual activity. The most distinguished musicians of the time were Léonin, Perotin, Robert de Sabillon, and Walter Odington, an Englishman.

Progress in the line of serious music was extremely slow and laborious. The efforts of composers for centuries continued to be crude and barbarous, and their compositions bore distinct traces of the diaphony from which their methods of part-writing were derived in the profuse successions of fifths with which they abounded. But in secular circles and among the people valuable progress was made by troubadours, trouvères, jongleurs, and minnesingers, who cultivated poetry and music under less restricted and less theoretic conditions, and with valuable results to art.

The troubadours (from about 1087 till late in the thirteenth century) cultivated lyric poetry and the tunes which are best adapted to it. Their center was mainly Provence and the south of France. Among the most notable were William of Poitiers, Richard Cœur de Lion, Marcabrun, and Guiraut Riquier.

The trouvères cultivated epic as well as lyric poetry, and also the drama. Their center was in the northern parts of France, and extended to the south of England. Thibaut, King of Navarre and Count of Champagne, was a noteworthy trouvère; and so was Adam de la Hale, who wrote the play of "Robin and Marion," in which music is interspersed with dialogue. So was the English Walter Map, who wrote the story of Lancelot; and Chrestien de Troyes, who wrote its continuation; and Luc de Gast, who lived near Salisbury, and wrote the story of Tristan. The trouvères took a very important share in the development of part music, and cultivated the composition of secular chansons for several voices, in which a rhythmic element sometimes makes its appearance.

The jongleurs or ménestrels (minstrels) were the singers and story-tellers of the common people, as distinguished from the courtly and aristocratic connection of the troubadours and trouvères. They wandered about the country and attended fairs and markets, and had a regular guild or organization, the center of which was in Paris, where their headquarters continued to exist till quite modern times.

The minnesingers occupied the same position in Germany as the troubadours in France, and flourished later, from about 1150 A.D. till about 1260. Their most famous representatives were Heinrich der Beldecke, Walter von der Vogelweide, Wolfram von Eschenbach, who wrote the first German poem of "Parsifal," and Heinrich von Meissen, sometimes called Frauenlob. The meistersingers, who were the burgher poets and musicians of the towns, were of a later time still. Their most famous representative was Hans Sachs (1494-1576).

In England the remains of early musical art are much scantier, and the traditions are vague and unreliable. But there are distinct proofs that the country was fully up to the level of the continental nations; and one conspicuous but isolated instance, the famous round "Sumer is icumen in," is very far ahead of any other production of its time (about 1228 A.D.), both in tunefulness and management of the voice parts.

The earliest period of medieval musical development, which culminated in the twelfth and thirteenth centuries, was succeeded by a pause in artistic progress. Various causes, social and political, disturbed the well-being of European nations, and brought back a state of distress and confusion most unfavorable to all things intellectual and artistic. The fourteenth century was barren of musical productions of any value. Such relics as the fragments of works of Guillem de Machault (1284-1369) show but little advance on the standard of the previous century. The age was more conspicuously marked by the activity of theorists, such as De Muris (1300-70), who wrote the "Speculum Musicæ"; Tunstede (born at Norwich, and died in Suffolk in 1369), who wrote "De musica continua et discreta" in 1351; and De Handlo, who flourished about 1326.

The first sign of reawakening energy was manifested in England, and its proofs are the works of John Dunstable (about 1390-1453), a composer and musician hitherto chiefly known through the appreciative allusions made to him by later writers on music—as, for instance, by the Netherland theorist, John Tinctoris (about 1445-1511), who speaks of the "source and origin of the new art being among the English, the foremost of whom is John Dunstable." In recent years a considerable quantity of his music has been unearthed in the cathedral libraries of Trent, Bologna, and elsewhere, and it is clear that he was in his time regarded as the greatest composer in Europe. The style of his works is for the most part crude, but here and there passages are found which are quite intelligible and interesting to the modern ear. An English contemporary of his, who was an important representative of the art and well known in Italy as well as his own country, was John Hothby. He wrote several treatises on music, the most important of which is the "Calliopea legale." He died in 1487. Unfortunately, the good beginning made by England was arrested by causes of which the Wars of the Roses were the most conspicuous, and but few indications of further musical progress can be traced in the country till the Tudor times. The equally disturbed state of France caused the center of musical activity to pass from Paris northward to the Netherlands, which held the preëminence thenceforward for a century and a half.

The first representative composer of the Netherlands period was Dufay, the dates and circumstances of whose life have only recently been traced and verified. He was a choir-boy at Cambrai about 1410, a member of the Papal Choir in 1428, rose to first rank as a composer, was a long while in the service of Philip le Bon of Burgundy and of his famous son Charles the Bold, became a canon of Cambrai in 1450, and died in 1474. His work is far in advance of the crude style of the earlier Parisian school, both in technique and expression, but he shows the influence of John Dunstable in sundry peculiarities of style and diction, though his work in general is more mature. He is reputed to have been the first composer who used secular tunes for canti fermi in the place of the old ecclesiastical plain song—a practice which attained unfortunate notoriety in later days.

Among his most prominent fellow-composers were Faugues (born 1415), Firmin Caron (about 1460),

and his own personal friend, Binchois, who died at Lille in 1460. The most distinguished composer of the next generation was Antoine Busnois, born in 1440, in Flanders. He was in the service of Charles the Bold, and died 1482. In his works is found a further progress in smoothness and equality of style, and specimens of well-managed imitation. The latter feature soon attracted composers so strongly that they began to lose sight of expression in their search after ingenuity, and expended all their powers on the contrivance of futile and mechanical canons. Of this kind of misplaced labor, Okeghem was the principal representative. He was born in Flanders early in the fifteenth century, and lived till 1513. He was looked upon as one of the greatest of European composers, and was in the service of Charles VII and Louis XI of France. But, notwithstanding his reputation, nearly everything to be found of his is marred by features of positive ugliness, probably owing to the misdirection of his energies. He was famous as a master, however, and especially as the master of Josquin de Près (born about 1440), the greatest composer of the next generation, and among the first who shows the characteristics of genius. In Josquin's works there are many examples of the most exquisite vocal effect and passages of noble and sympathetic musical expression. He excelled alike in Church music and in secular chansons. He was one of the numerous Netherland composers who found employment in Italy, and was in the Papal Choir from 1471 to 1484. He died at Condé in 1521. Among his pupils the most famous were Jean Mouton (died 1522) and Nicholas Gombert (born 1495). The latter carried the traditions of the school to Madrid, where he was in the service of Charles V. He was a very prolific composer, and a good one.

A composer of scarcely less gift and feeling than Josquin was Obrecht, who was chapel-master at Utrecht when Erasmus was a choir-boy there, and lived from 1430 to 1506. With him may be fitly mentioned Brumel, Compère (died 1518), and Pierre de la Rue (died 1510), who were pupils of Okeghem.

During the lives of Josquin and Obrecht the first development of the art of printing took place, which soon had great influence in the diffusion of music; and their compositions were among the first that were printed.

In the latter part of the fifteenth and throughout the sixteenth century the Netherlands and Belgium produced a large number of great musicians, most of whom found employment in Italy. Among these Adrian Willaert (1480-1562) was famous for the choral works for a double choir which he wrote for use at the Cathedral of St. Mark's at Venice, where he was maestro di capella; also for his madrigals, from which he won the reputation of being the first madrigal-writer. Contemporary with him, and also attached to St. Mark's, was Philip Verdelot (about 1500-67), who was early in the field as a composer of madrigals, canzonas, and other works of the kind. He also had some claim to be considered the first of the madrigal-writers, as examples by him were published in a collection which came out in Venice in 1533. Jacques Arcadelt (about 1495-1560) was also famous for his madrigals, of which he published several sets in Venice, beginning in the year 1538, which met with great favor.

The first Italian to come prominently before the world was Constanzo Festa (about 1490-1545). Madrigals of his were included in the same early collection with Verdelot's, and also in Arcadelt's. His advent marked the beginning of the time when the preëminence in music passed from the Netherlands to Italy. Netherland composers of great power still came before the world, such as Jacques Clement, commonly known as Clemens non Papa, who died about 1558; Cyprian van Rore (1516-65), who succeeded Willaert at St. Mark's; Waelrent (about 1518-95); Philippus del Monte (about 1521-1600), and the famous Orlando di Lasso (1520-94); but the Italians rapidly surpassed them, and before the end of the century had wrested the supremacy from them. Lasso's reputation overtopped that of all his countrymen. He was a man of interesting personal character, and a lover of strange experiments in music. The most famous among his very numerous works is his setting of the seven penitential psalms, which contains some of the most curious effects ever contrived for unaccompanied voices, and a great deal that is both characteristic and beautiful.

The spread of Italian musical gift was as rapid as its rise; and before the end of the century Venice produced Zarlino (1519-90) the theorist, and the two Gabrielis, Andrea (1510-86) and Giovanni (1557-1612), great masters of choral art and experimenters in instrumental music; while from other parts of Italy came Claudio Merulo (1533-1604), the famous organist; Marenzio (1550-99), the greatest of the madrigal-writers, and Giovanni Pierluigi da Palestrina, the greatest master of the old pure choral style, in whom the progress of the previous centuries came to a final climax. Palestrina was born at the town from which he takes his name, about 1524. The obscurity of his origin and the greatness of his ultimate fame have combined to produce the usual crop of myths, but little is really known about him till he entered the service of Pope Julius III in 1551. His compositions are characterized by a quiet nobility and dignity of expression, which make them the most perfect and serenely beautiful religious music ever written; while his extraordinary instinct for choral effect of the purest kind enabled him to produce exquisite and subtle effects of sound with the voices, which in that particular style have never been surpassed. His death, in 1594, marked the turning-point to the decadence of the old choral style and the beginning of a new epoch in art, of which the first experimenters in opera and oratorio were the earliest representatives.

Among Palestrina's contemporaries who are worthy of being honorably remembered are Morales the Spaniard, who entered the Papal Choir about 1540, and the Italian Nanini (1545-1607), one of the foremost representatives of the Roman school. Another Spaniard, Vittoria, a little younger than Palestrina, was a very great master of choral art, and so was Giovanni Croce (1559-1609). Orazio Vecchi (1551-1605), Anerio (1560-1630), and Allegri (1586-1662) were also very important Italian representatives of the latest phase of the pure choral style.

As sometimes happens in human affairs, the nation that was destined to go farthest was slow to develop. In these early times Germany was not so liberally represented by great composers as some other nations.

But the country had produced a few remarkable representatives of the art, of whom the most notable was Heinrich Isaak, who lived in the fifteenth century, contemporary with Busnois and Okeghem. He produced a large quantity of fine Church music and some secular songs, among which was "Innspruch ich muss dich lassen," which in later times became one of the most famous of chorales. Johann Walther (1496-1570), the friend of Luther, took an important share in starting the music of the Reformed Church, and brought out the first Protestant hymn-book in 1524. Soon after followed Ludwig Senfl, Jacob Händl, commonly known by his Latinized name of Gallus; Antonius Scandellus, Thomas Stolzer, and Paulus Hofheimer. The latest important representative of the early form of choral art in Germany was Hans Leo Hassler (about 1564-1612), who was a pupil of Andrea Gabrieli in Venice.

CHAPTER XVII

ENGLISH MUSIC FROM THE TUDORS TO THE STUARTS

Tudor Influence—Henry VIII and Elizabeth—Early Church Music—Tallis and Byrd—Madrigals—Rise of Instrumental Music—Decline of Choral Music—Influence of the Stuarts and Puritans.

WHEN the Wars of the Roses came to an end in 1485, and the astute government of Henry VII gave England time to regain her balance, music began to be cultivated to some purpose in that country. The Tudors appear to have been a genuinely musical family, and their influence upon all kinds of arts was uniformly good. Henry VII himself had a large musical establishment, and the taste and skill of his son, afterward Henry VIII, were favorable to the state of music at court. The standard of musical composition in this reign was not very high, but excellent purpose is shown in the works of Dr. Robert Fayrfax, Sheryngham, Turges, Newark, Phelyppes, and others.

In Henry VIII's reign these somewhat tentative beginnings passed into vigorous exercise of musical faculty. The King himself produced some excellent compositions, and set a good example by his ability in singing at sight, which accomplishment came before long to be considered a necessary part of the equipment of a properly educated gentleman.

Various fortunate circumstances caused the transition from Roman Catholicism to Protestantism in England to be gradual and moderate, with the happy result that the noble style of the Roman Church music of that age passed without change into the music of the Reformed Church. Before the Reformation became an accomplished fact, there were already a number of composers and musicians of great ability in the country, most of whom gave the Reformed Church the benefit of their powers, sometimes without forsaking the old Church themselves.

Of those who came earliest into the field at this time, the most noteworthy are John Taverner (organist of Christ Church, Oxford, about 1530), John Redford (1491-1547), Robert Johnson, John Sheppard (organist of Magdalen at Oxford, 1542), Robert White (organist of Ely, 1562-67; died 1575), and Christopher Tye (organist of Ely, 1541; died 1572). The last-named held a most prominent position among musicians, and did great service to the cause of the art of the Reformed Church by the dignified and masculine style of his compositions. He was appointed music-master to Edward VI, in whose reign the movement toward Protestantism, under Archbishop Cranmer's guidance, became more rapid and decisive.

When the English Service-Book was compiled in 1550, the traditional plain song used in the old Church was adapted to it by John Merbecke, thereby confirming the musical identity of the old and new services.

In the next generation of composers, Thomas Tallis (born soon after 1510, died 1585) occupied a foremost place. He wrote works for both Roman and Protestant use which are solid and masterly, and have a distinct character of their own. His pupil, William Byrd (born about 1538, died 1623), had still more comprehensive talents, as he wrote admirable madrigals and instrumental music for keyed instruments, as well as Church music of the finest and noblest quality. Both Tallis and Byrd maintained their sympathy with the old Church till the end of their days, and the character of the music written for both the new and the old ritual is so similar as often to be indistinguishable; indeed many of the works used in the English service as anthems were merely adaptations from motets and *cantiones sacræ,* or similar compositions, with the words translated from the original Latin into the more familiar English tongue.

In Elizabeth's reign the progress of the previous years came to a brilliant climax. Tallis and Byrd by her time were men of mature years, and were followed by a younger generation fully worthy of the traditions they had established. Music has never been held in greater honor, nor cultivated with more judgment and high artistic sense, than at the time when the vigor of the nation in enterprise, adventure, and war was at its highest. The memorable year 1588, in which the huge Spanish Armada, with its 130 ships

and 29,000 men, was defeated and dispersed, is marked in musical history by the definite beginning of the English madrigal period. A few isolated examples had made their appearance previously, such as the madrigal "In going to my lonely bed," attributed to Edwards (1523-66), and some secular part music published by Thomas Whythorne; but the publication of the first series of the "Musica Transalpina," by Nicholas Yonge, in this year, was the decisive beginning of a series of publications of madrigals and similar works which followed in rapid succession for a quarter of a century. This work was a collection of the finest madrigals, chiefly by Italian composers of the time, and the editor, Yonge, appended a preface which comments on the growing taste for part singing and the general appreciation of madrigals among cultivated musical amateurs. His venture and his views were thoroughly justified by what followed.

The first new composer who made his appearance in the field was Thomas Morley, who excelled in all the known forms of art, whether in Church music or in madrigals, or in the charming ballets in which he combined the subtleties of the madrigal style with the brightness and freshness of the Italian balletti. His first publication was a collection of canzonets, which came out in 1593. In 1594 followed a set of madrigals, and in 1595 the first set of his ballets. In 1597 he published his "Introduction to Practical Music," which contains invaluable information about the state of music in his time. In the same year that admirable master, Thomas Weelkes, made his first appearance in print with a set of fine madrigals; and in the same year also appeared the first set of the beautiful "Songs or Ayres of Four Parts," by John Dowland (1562-1626), which mark, by their simple character and the definiteness of their form, the approach of the new era in music; a characteristic which may have come about through the fact that Dowland was a great lute-player.

In the next year, 1598, appeared the first set of madrigals by the greatest of English madrigal-writers, John Wilbye; in which we find the richest development of the madrigal form combined with wit, vigor, and poetic feeling. The next year saw the appearance of ballets and madrigals by Thomas Weelkes and others, and the year 1599 the appearance of madrigals by John Bennet, one of the most versatile and expressive of composers in this line. In 1601 appeared a superb monument of the skill and artistic sense of the musicians of Elizabeth's reign in the "Triumphs of Oriana," which was a collection of twenty-five madrigals by English composers, made in honor of the Queen; almost all of which have distinct merit, while some are of the highest order. Of the composers who appeared first after this time the most important were Thomas Bateson, whose set came out in 1604; Michael Este, also 1604; and Orlando Gibbons (born at Cambridge, 1583, died at Canterbury, 1625), whose set came out in 1612—that is, nine years after the death of Elizabeth. The energy generated in Elizabeth's days lasted on into the days of the Stuarts, and the last-named writer was the greatest and most comprehensive composer of all the school, excelling even more in his superb music for the Church than in his fine madrigals. Of all the Church music of this period, indeed, Gibbons's is the highest type, and marks the culmination of the genuinely English branch of the polyphonic school, which came about a quarter of a century later than that of the Italian school.

The survey of the music of the Elizabethan period would not be complete without reference to the work of a few composers who devoted their energies almost exclusively to Church music, such as Richard Farrant (about 1530-80), Elway Bevin, who published a "Shorte Introduction to the Art of Musicke" in 1631; and Adrian Batten (about 1590-1640).

Reference is also due to the very serviceable work done in the line of instrumental music in the pieces written for "Virginals," by a considerable number of composers, the most ingenious of which, from a technical point of view, were written by John Bull (about 1563-1628)—an organist of universal fame—and the most interesting by Orlando Gibbons. Mulliner's manuscript collection of such music (about 1565) was probably the earliest made. More famous is the manuscript known as "Queen Elizabeth's Virginal Book," containing over 290 pieces, mainly by English composers. It could not, however, have belonged to Queen Elizabeth, as several of the pieces in it were certainly written after her death. Another collection is "Lady Nevill's Book," of forty-two pieces, all by Byrd. W. Forster's "Virginal Book," dated 1624, contains seventy-eight pieces, and Benjamin Cosyn's, ninety-eight. The first printed book of such music was the "Parthenia," which came out in 1611, and contained a number of pieces by Byrd, Bull, and Gibbons—some of those by the latter composer being specially fine. The pieces in all these collections consist mainly of old dances, such as pavanas and galliards, and preludes, fantasias, and arrangements of choral works. They indicate a considerable taste for such music and no little development of technique.

England was indeed very brilliantly represented in every department of art then known. Music for sets of viols of as good quality as any in Europe was produced by such composers as Thomas Morley, Michael Este, Alfonso Ferrabosco (about 1580-1652), and Orlando Gibbons. Lute music was represented by John Dowland, who was lute-player to Christian IV of Denmark. Organ music was represented by John Bull and Peter Philipps. The latter lived abroad most of his life, chiefly in Flanders. He was one of the foremost representatives of organ music of the day, and a notable musician in every respect. He produced admirable madrigals, motets, and other choral music, besides organ music.

During the unfortunate rule of the Stuarts the standard of music rapidly declined. But though Stuart taste had considerable influence upon the direction taken by music, especially in the case of the second Charles, the lowering of the standard of choral music cannot fairly be laid to their charge any more than to the Puritans. Musical historians are fond of holding the fanaticism of the latter answerable for the extinction of choral music; and no doubt they put the finishing blow to a crumbling edifice. But the decadence began long before the Civil War broke out. The last great representative of the choral epoch in Europe died in the very week Charles married Henrietta Maria. And though the complete change which

had come upon music about the year 1600 was slower in influencing the art in England than in other countries, it was bound to bring the great era of pure choral art to an end there as elsewhere, without the assistance of either Stuarts or Puritans.

It is noteworthy that though the cultivation of the choral style came to an end, the wave of musical enthusiasm and ability did not by any means cease abruptly. It was deflected, as in other countries, into new channels; and England continued to be ahead of all the countries of Europe in the new lines of art, such as instrumental music and theatrical music, till the death of Purcell. Lute music was brilliantly represented by Thomas Mace, who brought out his famous book, "Musick's Monument," in 1676. Christopher Sympson carried the art of viol-playing to the highest pitch then known, and brought out his most important book, "The Division Violist, or an Introduction to the Playing on a Ground," in 1659, the year after Cromwell died. Music for sets of viols was represented by the "Fancies" and sets of "Ayres" and other pieces by John Jenkins (1592-1678), William Lawes (born about 1590, killed at the siege of Chester, 1645), Matthew Locke (born early in the seventeenth century, died 1677), Thomas Tomkins (about 1590-1656), and many others; while the new style of incidental music to masques and stage plays was written with much success by Henry Lawes (1595-1662), Matthew Locke, Simon Ives (died 1662), and others.

In these secular directions the short period of civil war did not have any great effect upon music. Many musicians who had been active before it began undoubtedly carried on their artistic work while it was going on, and came forward with undiminished luster after the Restoration. The wave of musical enthusiasm and ability which began in the Tudor times may therefore fairly be considered to have lasted on almost till the time when Handel went to England. For though the line of music to which composers gave their minds was changed, and Church and choral music practically fell from a grand and mature style to an almost infantile condition of experimental crudity, an equal standard of ability, comparable to the best in other countries, was still displayed in instrumental music, solo music, and music for the theater.

CHAPTER XVIII

THE BIRTH OF OPERA AND ORATORIO

A Revolution in Art—Harmonic Music—Music-Drama and Oratorio — Monteverde — Carissimi — Schütz—The First Opera Houses Open—Cavalli—Cesti—Stradella—The First Important Operas.

THE last quarter of the sixteenth century witnessed the culmination of pure choral music in the works of Palestrina, Lasso, Marenzio, and their fellows. It also witnessed the beginnings of a new movement, which amounted to no less than a complete artistic revolution.

About this time a certain group of artistic and musical enthusiasts entered into speculations on the possibility of developing a new kind of musical art, in the form of solo music with instrumental accompaniment. Their central idea was to revive the style of performance of the ancient Greek dramas; and in connection with this they made experiments in the musical declamation of sonnets and poems of various kinds.

The most prominent of those who took part in the earliest stages of the movement were Vincenzo Galilei, the father of the famous philosopher and physicist Galileo; Emilio del Cavalieri, a composer; Rinuccini, a poet; Giulio Caccini, a singer and composer; Jacopo Peri, a musical amateur of ability and taste; and Giovanni Bardi, Count of Vernio, in whose house at Florence they used frequently to meet. The first recorded examples of their experiments were three pastorals by Cavalieri, called "Il Satiro" (1590), "La disperazione di Fileno" (1590), and "Il giuoco della cieca" (1595). These were looked upon as containing the first successful examples of recitative, with the invention of which Cavalieri is accordingly sometimes credited. They were followed by the drama "Dafne," which was written by Rinuccini and set by Peri in 1594 or soon after.

These early experiments have unfortunately been lost; the first example of their reforming energy which has survived is the "Euridice," which was written by Rinuccini and set by Peri, and performed on the occasion of the marriage of Henry IV of France and Maria de' Medici in Florence, in 1600. This work is of a very slender description, consisting mainly of formless recitatives interspersed with short passages of instrumental music called "ritornelli," and equally short and unimportant choruses. The object of the composer appears to have been mainly to declaim the poem without attempting striking musical effects, and to look to the drama to supply the interest. Caccini also set the poem of "Euridice," and wrote a book on the new movement, called "Le Nuove Musiche."

In the same year (1600) Cavalieri's oratorio "La Rappresentazione di anima e di corpo" was first performed in Rome, shortly after the death of the composer. The work was a product of the same order of ideas which gave birth to the first music-dramas; but its immediate antecedents were different. It ap-

pears to have been suggested by the performances of plays founded on Biblical subjects and combined with simple music, which had been given in the Oratory of Santa Maria in Vallicella at Rome. These had been instituted by Filippo de' Neri, the founder of the Congregation of the Oratory, for religious purposes; and it appears that Cavalieri's oratorio had also a religious purpose, and that the familiar name which has become universal was derived from the place where these earlier works had been performed. The name "oratorio," however, did not come into use till considerably later. The first to use it in a published work is said to have been Francesco Balducci, who died 1642. The earlier examples were sometimes described as "dramma sacra per musica." In style Cavalieri's work appears to be finer than Peri's, as the prologue is a noble specimen of the early kind of declamation. The choruses are short and simple; some are like the "Laudi spirituali," and others have a histrionic character. The new movement was carried on by a good many energetic composers in the same line, and several more sacred musical dramas were produced in the early part of this century, as, for instance, "The Lament of the Virgin Mary," by Capollini, 1627; Mazzocchi's "Martyrdom of St. Abbundio," etc., 1631; "St. Alessio," by Landi, 1634; and others.

The most important work of the time was done in the line of the secular music-drama, which made great strides in the hands of Claudio Monteverde. This remarkable composer (born 1568) began his career as a violist in the Duke of Mantua's band, and afterward served him as maestro di capella until the time that he was advanced to the more important post of maestro at St. Mark's in Venice. His genius was of the revolutionary and experimental order; and the limitations and refinements of the old choral music were little to his taste. Even in his works for voices alone he endeavored to obtain dramatic and theatrical effects, and used more harsh and striking chords than had been usual in choral music. His success in this line was much less marked than in his works for the theater. The first two of these, "Arianna" and "Orfeo," which appeared in 1607, at once made him the most prominent of living composers. The former is lost, all but a fragment—the latter has survived complete, and gives a clear indication of the direction in which the art was moving. Monteverde in this shows daring and force in the treatment of his subject. He uses a large group of instruments for his accompaniments and ritornelli, with a certain crude sense of effect. As in the works of Peri and Caccini, there is a very large quantity of formless recitative, and very little that is constructively definite; but he evidently endeavored to intensify the dramatic situations by the character of the music, and to follow the varying shades of feeling expressed in the dialogue by characteristic intervals and harmonies.

He also had a considerable instinct for histrionic music, and worked rather for stage purposes than for purely musical effect. These early operas of his were written for special occasions, such as the marriage of the Duke of Mantua's eldest son; but he lived long enough to witness the opening of public opera houses in Venice by Manelli and Ferrari (1637), and wrote his last two operas, "L'Adone" (1640) and "L'Incoronazione di Poppea" (1642), for them. His singular preëminence has put the works of his contemporaries into the shade. But the "Dafne" of Gagliano, which was first performed in Mantua, and published in Florence in 1608, deserves to be remembered as representing a higher artistic conception of the form of art than the earliest examples.

The line of oratorio was worthily carried on by Giacomo Carissimi, a composer of powers in some ways equal to Monteverde's, and gifted with more artistic judgment and reserve. He was the first master of the new school who brought the experience of a thorough training in the old artistic methods to bear upon the new forms of art; and his oratorios, such as "Judicium Salomonis," "Jephte," "Jonas," and "Baltazar," contain really fine choruses, as well as most expressive and well-written solos, and many features which show a considerable sense of dramatic effect. He also wrote several secular cantatas for solo voice, and motets and masses and other Church music. He lived till 1674.

In his time the budding German school was brought into contact with the new Italian movement through Heinrich Schütz (1585-1672), who came from Saxony to study under Giovanni Gabrieli (1557-1612), at St. Mark's in Venice, early in the seventeenth century. He here became acquainted with the theories of the new school as well as with Gabrieli's own original experiments in direct musical expression by choral and instrumental means; and when he went back to Germany he gave characteristic evidence of his Teutonic love of the mystic and pathetic as well as of his Italian training in his oratorio "The Resurrection" (1623), and in his noteworthy settings of the "Passion" according to the four Evangelists, and in various psalms. He also set a German translation of Rinuccini's drama of "Dafne," which had served Peri as a libretto in the earliest years of the new movement.

The earliest composers of mark who profited largely by the opening of public opera houses were Monteverde's pupil, P. F. Cavalli (1599-1676), and Carissimi's pupil, Antonio Cesti (about 1620-69). They both show the influence of their masters, as the former had the greatest instinct for stage effect and the latter the more general musical instinct.

Cavalli wrote an enormous number of operas. At least twenty-six are still preserved in the library of St. Mark at Venice. The most famous was "Giasone" (1649), which contains a few strong points of dramatic effect and some characteristic and forcible passages of declamation. His later works indicate the tendency toward definite forms, and he even produced examples of the familiar aria form. His fame spread to foreign countries, and he was summoned to Paris, in 1660 and 1662, to superintend the performance of his "Serse" and "Ercole amante" for certain court festivities.

Cesti practically represents a later generation, for though he was busy with opera writing at the same time as Cavalli, his general standard of art shows a decided advance in all departments. His treatment of instruments is much freer and more effective; his general style of writing is more mature; while his sense of tune and construction is so good that he takes rank as one of the most successful melodists of his time.

Among many excellent operas his best was "Orontea," which was brought out in 1649 in Venice, for the opening of one of the new theaters, and maintained a vigorous popularity for thirty years. "La Dori" (1663) and "Pomo d'Oro," written for the Viennese court, also contain excellent music. He also wrote many cantatas for solo voices, which contain charmingly melodious arias.

A noteworthy contemporary of these composers was Legrenzi (born about 1625), who was maestro di capella at St. Mark's in Venice from 1685 to 1690, where he did good service by reorganizing the instrumental forces into something resembling the scheme of modern orchestras, and wrote a number of good operas.

One of the most interesting figures in the musical history of the century was Alessandro Stradella. He also was a pupil of Carissimi's, and his powers excited the imagination of his contemporaries to such an extent that he became the hero of one of the most remarkable romances in musical history. He was undoubtedly a composer of great powers, which are shown in his oratorio "San Giovanni Battista," by very free treatment of instruments, well and clearly designed arias, fine and broad choruses, and a considerable power of dramatic expression. His work shows the artistic thoroughness of the Carissimi school, combining respect for the old choral traditions with mastery of the new artistic theories. His work is more mature than that of any other composer of the century before Alessandro Scarlatti, and is rather suggestive both of his style and of Handel's.

CHAPTER XIX

GENERAL DEVELOPMENT OF OPERA IN EUROPE

Differences of the Music-Drama in France and Italy—Monteverde's Traditions Continued in France by Lulli—English Music and Purcell—German Opera—Scarlatti and the Neapolitans—Handel—Italian Opera Supreme.

THE new movement, which gave birth to modern opera and oratorio about 1600, soon branched out into two distinct lines, which have maintained their characteristics till the present day. The first prominent representatives of these were Monteverde and Carissimi. The former stands at the head of the modern composers who study effect more than art; the latter at the head of those who study art more than effect. Monteverde ostentatiously rejected the traditions of his predecessors, to leave himself free to carry out his dramatic ideals. Carissimi endeavored to make use of the accumulated wisdom of earlier generations to guide him to the fittest artistic expression of his musical ideas.

The traditions of Monteverde were handed on to his pupil Cavalli (1599-1676), who became the foremost operatic composer of his time; and by him they were introduced into France, whither his great reputation had penetrated. But the characteristics of French opera were different from the ideals of the Italians, being founded mainly on ballet and spectacular display. The Italians in those days cared little for ballet; and to make Cavalli's operas palatable to French audiences, ballet airs had to be supplied. The task fell to the lot of Jean Baptiste Lulli, a young man who had been sent from Italy to the French court and had ingratiated himself with King Louis XIV by his talent for supplying dance music for the "mascarades," in which the King and his court took pleasure in dancing. Lulli was by this means brought into direct contact with Cavalli's works, and the experience stood him in good stead when he came to write operas some ten years later. In the meanwhile he kept in touch with the stage by writing incidental music to several of Molière's "Comédies ballets," in which he himself sometimes acted; and by composing "divertissements dansés," in which line he had made considerable success as early as 1658 with "Alcidiane."

The foremost French composer of the time was Robert Cambert (1628-77), who is sometimes described as the first composer of French opera. He made his first appearance with noteworthy success in a work called "La Pastorale," in 1659, which is described in the language of the time as "the first French comedy in music." It was followed by "Ariane" in 1661. In 1669 Louis founded the "Académie Royale de Musique" for the performance of operas and gave the management into the hands of Perrin, who, being a kind of poet, provided the librettos and associated Cambert with himself as composer; and they produced "Pomone" with success in 1671.

Lulli, however, had the ear of the King, and persuaded him to abrogate Perrin's rights and hand them over to him; giving him sole power for the performance of opera in Paris. Cambert, by this means, was driven out of France and took refuge at the court of Charles II, where he remained till his death in 1677.

Lulli then began his important operatic career with the pasticcio "Les fêtes de l'Amour et de Bacchus" in 1672, and followed it up with his first complete opera, "Cadmus," in 1673. From that time till his death, in 1687, he continued to supply operas year after year; the most noteworthy being "Alceste" (1674), "Thésée" (1675), "Atys" (1676), "Bellérophon" (1679), "Persée" (1682), "Phaëton" (1683), "Amadis" (1684), "Roland" (1685), and "Armida" (1686). The

last was "Acis et Galatée" (1686). The scheme of his operas was well contrived for spectacular effect, apparently on the same plan as that adopted in Cambert's works. The plays were interspersed with ballets and choruses, and scenes in which a number of persons were effectively grouped on the stage; and the development of each act shows considerable power of artistic management and insight for stage effect, which are made the more available by the allegorical character of the subjects. The best features of the works are the overtures, which are solid and dignified, and the many fine passages of declamatory music, which comprise some high qualities of dramatic expression. Lulli's work is immensely superior to Cavalli's in technical mastery of resource; its drawbacks are the heaviness and monotony of his instrumental accompaniments, and his carelessness of artistic finish. He had no rivals in France, and left no one capable of immediately carrying on the development of French opera. But he set his seal upon the form of art, and French opera has maintained its distinctive features ever since. He had a very keen eye for business, and left a fortune of 800,000 livres behind him when he died in 1687.

The influence of the French style became powerful in England when Charles II was recalled to the throne in 1660. He brought with him from foreign countries an enthusiasm for it, and when he restored the establishments of the chapels royal he endeavored to replace the grand old style of Tallis and Byrd and Gibbons, for which he had no taste, by the music of viols, and solos, and things generally of a livelier cast, like French music.

Most of the singing men and organists and composers of the old régime, such as Captain Cook and Christopher Gibbons and W. Child, were not sufficiently in touch with the new movement to supply him with what he wanted. So he took advantage of a manifestation of great talent among some of the choir-boys of the Chapel Royal to send one of the most gifted of them, Pelham Humfrey (born 1647), to France to learn his business there. After a year or so this boy came back thoroughly imbued with the French style, and became a fit leader to the younger generation of composers, represented by John Blow (1648-1708) and Michael Wise (born about 1648, died 1687), who were among the choir-boys of the same standing as himself. Unfortunately Humfrey himself only survived to the age of twenty-seven, and made no more than a beginning, with some singular and sometimes interesting experiments in Church music. But among the choir-boys of the next generation appeared the remarkable genius Henry Purcell (1658-95), who readily assimilated the influences of the new movement, both in its French and Italian aspects, and in the short space of the thirty-seven years of his life produced an enormous quantity of music of every kind, both instrumental and vocal, comprising operas, songs, sonatas for strings, suites, and Church music.

England had already at this time a distinct type of stage piece associated with music, which became the model of the occasional early experiments in opera. A kind of entertainment called a masque had been popular at court for many generations. All the Stuarts were fond of theatrical performances, and in Charles I's reign the court constantly entertained itself with such masques, in which the Queen and her ladies and little Prince Charles took part. The words of these works were written by the most distinguished poets, and the music by the ablest musicians attainable. These performances occurred annually almost up to the outbreak of civil war. Among their characteristics is a certain literary flavor, and a preponderance of fanciful elements over dramatic; and these qualities reappeared in the operatic experiments which were made after the Restoration.

It was in music for plays, operas, and dramatic scenes that Purcell's highest genius was ultimately shown, and the tradition of a national style, which had been manifested in the music of the earlier masques, was revived. But the legend hitherto universally accepted, that Purcell's career began with music for the theater, has recently been discredited through the careful and exact researches of Barclay Squire; for although he undoubtedly wrote music for "Theodosius" and "The Virtuous Wife" in 1680, his admirable music for various plays which were first performed shortly before that time has been considerably antedated, because it was evidently written for later revivals. It was not till about 1688 or so that opportunities for exercising his genius in connection with the stage became more frequent.

When Purcell died, in 1695, he left the country without any composer of sufficient powers to carry on the work he had so well begun, till the advent of Handel in 1710 put a new aspect on affairs. Purcell's style is very individual, and his powers most comprehensive; but the immature state of music at the time when he lived, as well as the absence of good models in the new style of art, militates against the general equality of his work, and prevents his holding as high a position in public favor as his genius deserves.

Germany shared the same fate as England at this time, as far as the establishment of any characteristically national opera was concerned. For though many composers took in hand the form of art known as the Singspiel, and though Reinhard Keiser (1673-1739) produced no less than 116 operas, mostly for his theater in Hamburg, no one was able to maintain a characteristically German quality of work, and in the next generation opera in Germany fell under the spell of the Italian style.

In Italy the highest position among opera composers at this time was held by the great Alessandro Scarlatti (1659-1725). He was a pupil of Carissimi, and carried on the artistic traditions of the line of art he represented.

His first opera, "Gli Equivoci nel Sembiante," came out in Rome in 1679. But most of his works were written for Naples, and with him began the great days of the Neapolitan school, whose composers were celebrated for the excellence of their writing for the voice.

In the course of his career Scarlatti produced over 100 operas, most of which have been lost. Those that remain show great advance on the work of his predecessors in maturity of technical workmanship and style. The instruments are much more effectively and freely used, the arias are better balanced and better developed, and his fund of melody is richer and more varied. He also did his art signal service by frequently

adopting a form of instrumental overture in three or four movements, which was the ultimate source of the modern orchestral symphony.

The drawback of his type of opera is the constant and wearisome alternation of recitatives and arias, which latter are always in the same form, with a leading portion and a contrasting portion, and a "da capo," or simple repetition of the first portion to conclude with. Scarlatti was doubtless not the inventor of the form, but he used it with monotonous persistence, to the detriment of his works as wholes.

He was the last Italian of the early period who occupied the foremost place in the world as an operatic composer. In succeeding generations the German composers learned their art in the school of the Italians, and for some time maintained preëminence as writers of Italian opera.

The first to wrench the scepter from the hands of the Italians was G. F. Handel (1685-1759). When, in 1710, he went to England, that country was sorely in need of a man of sufficiently comprehensive powers to supply the fashionable world with operatic performances. But he did not at first devote much of his time to opera, as he had to attend to his duties as kapellmeister to the Elector of Hanover (afterward George I), and to his duties as kapellmeister to the Duke of Chandos at Cannons. Later he accomplished a vast amount of operatic work.

The period of his oratorio work slightly overlaps the operatic time. The greater part of the works by which he is best known were produced after the long effort of his operatic career was over.

His operatic works form the climax of the first stage in the history of opera. In plan they are much the same as Scarlatti's; and though his arias are characterized by a greater wealth of melody and a greater resource of treatment and expression, the same monotonous alternation of recitative and aria ruins the general effect of the works. The materials in detail are often superb; and though he played into the hands of the singers, who were already beginning to feel and show their power, he did not fall into the degree of empty conventional insincerity which characterized the works of the writers of Italian opera in the next generation. His position was that of a caterer for the public, but the quality of what he gave them was intrinsically worthy of his great powers. (See the biography of Handel in another section of this series.)

Meanwhile the popularity of opera in Italy evoked a perfect flood of fairly artistic works by a great variety of composers, all of whom had more feeling for suitable writing for solo singers than for dramatic effect. The influence of the Neapolitan school, of which Alessandro Scarlatti was the greatest representative and progenitor, became enormous. Most of the leading composers were either pupils of his or pupils of his pupils—such as Gaetano Greco—or pupils of his successor, Durante (1684-1755). Among those were Leonardo Leo (1694-1746), a composer of really solid and notable powers; Leonardo Vinci (born 1690, poisoned 1732); Niccolo Porpora (1686-1766); David Perez (1711-78); Niccolo Jomelli (1714-74); Domenico Scarlatti, Alessandro's son, and famous as a player on and writer for the harpsichord (1683-1757); the writer of native Neapolitan opera buffa, Logroscino (1700-63); and the short-lived but brilliant G. B. Pergolesi (1710-36). The composer who enjoyed the widest European fame was Adolph Hasse (1699-1783), a German, who began his career as a singer, and learned the arts of Italian opera under Neapolitan influences, and spread the subtle seductions of its easy fluency with too much success throughout his own country. He married the famous singer Faustina Bordoni. Among the few prominent Italian composers who were not of the Neapolitan school, Steffani (1655-1730), Lotti (1667-1740), Caldara (1678-1768), and Galuppi (1703-85) honorably represented Venice; and G. Bononcini, Handel's rival (1672-1752), and Sarti (1729-1802) came from Bologna.

The stiffness and formality of the Italian grand opera were very happily relieved by the influence of the opera buffa and the light pieces called "intermezzi," which were performed between the acts of the grand operas, act for act alternately. Their light humor and gaiety maintained a happy savor of human nature which the solemn and mechanical complacency of the grand opera tended to obliterate. Among the most famous of these was the "Serva Padrona," by Pergolesi, in which the source of much of Mozart's lighter style in the humorous situations of his operas may plainly be traced.

Music in France at this period had no great artistic importance, and only one name of conspicuous interest makes its appearance. J. P. Rameau (1683-1764), the son of the organist of Dijon Cathedral, was intended for the law, but he determined to devote himself to music, and gave his attention at first to musical theory, and wrote an important treatise on the subject; notwithstanding which, he kept his artistic freshness sufficiently unimpaired to write very successful operas in the later years of his life. His first was "Hippolyte et Aricie," which came out in 1733, and met with great opposition in Paris. "Castor and Pollux" appeared in 1736, and his most important work, "Dardanus," in 1739. He was a man of character and originality, and the genuine verve of his musical ideas cannot be gainsaid. It is shown very happily in the dance tunes with which his operas are interspersed, which are remarkably spirited and vivacious.

About the middle of the century Italian opera buffa was introduced into Paris by an Italian company. It was much opposed on the ground that it was not French, but the French composers imitated the style and improved upon it, and from this source sprang that most successful form, the opéra comique of later days.

CHAPTER XX

ORATORIO IN THE TIME OF BACH AND HANDEL

Different Lines Taken by Italians and Germans—Passion Music in Germany—Bach's Predecessors—His Choral Works—Italian Influence upon Handel—His Oratorios.

THE Italians enjoyed the distinction of giving the start to oratorio, as they did to most of the other forms of modern musical art; but, after their composers had developed it to the excellent artistic standard of Carissimi and Stradella, a blight seems to have settled on it, and it rapidly became even more mechanical and pointless than contemporary opera. There were many composers who were fully capable of writing effective and fluent choruses, such as Colonna (1640-95), Lotti (1667-1740), Durante (1684-1755), and Leo (1694-1746), but they reserved their powers in that line for their psalms, hymns, masses, and motets, and submitted to the public preference for solo-singing and fluent melody so far as to reduce the choral part of oratorios to a minimum, and to seek for their effect mainly in strings of formal and conventional arias. It remained, therefore, for other countries to develop this great form of art to its highest standard of interest and artistic completeness.

The mood of Germans was eminently favorable. They had more appreciation of choral effect, and regarded the oratorio form with much more serious feelings than the Italians. Moreover, it happened that the form which they especially cultivated lent itself naturally to very serious and earnest treatment. Italian oratorio dealt with a variety of subjects; sometimes Old Testament heroes, sometimes allegorical personages, sometimes famous saints. But German religious intensity showed itself by laying hold of one subject, and concentrating almost all its fruitful energy on the story of the Passion, as told by the four Evangelists. The source of their treatment of the subject was the traditional mode of reciting the story in Holy Week so as to give it more telling effect; by distributing the words of different characters to different readers, and giving the utterances of the masses of people to the choir, which went technically by the name of the "turba." John Walther wrote a musical setting of the tragedy on such lines as early as 1530. Heinrich Schütz followed with a very interesting and expressive treatment of the "Resurrection" in 1623, and of four "Passions" later in his life. More advanced stages of art are shown in settings by Giovanni Sebastiani in 1672, and Funcke in 1683, and by Keiser in 1703. The art of dramatic choral-writing was meanwhile developed in the kindred form of Church cantatas, by such masters as Tunder, Buxtehude, Johann Christoph Bach and Johann Michael Bach. The Italian aria form was also imitated by German composers, and introduced with effect into the settings of the "Passion"; so that by the time of Johann Sebastian Bach (1685-1750) the artistic scheme was tolerably complete; and no man was ever more ideally fitted to treat a subject at once mystical and dramatic with the highest intensity and genuine sincerity.

Bach wrote his first setting according to St. John in 1723, just before his move from Köthen to Leipzig. Beautiful and sincere as this work is, it falls considerably below the great setting of the "Passion" according to St. Matthew, which is far the noblest and most expressive example ever produced. In this complete state of the form it is noticeable that it takes the nature rather of a religious exercise than of a mere musical and dramatic entertainment. The story itself occupies comparatively small space, being told in the recitatives allotted to the Evangelist and the other characters, and in the short dramatic outbursts of chorus. What marks the form as ultra-German is the manner in which each step of the tragedy is weighed upon and brought home to the hearer and worshiper by the poetical reflections given either in the form of expressive arias or in the chorales, in which latter the audience in earlier days had been accustomed to take part. These are introduced at each step of the story, and serve to emphasize each successive situation; the whole being rounded off by the great reflective choruses which come at the beginning and end of the complete work. In Bach's hands the result is one of the most pathetic and deeply imaginative works in all the range of music. It was too characteristic and serious even for the German general public of that time; and its performance was restricted to Leipzig in the eighteenth century, and ceased altogether for a time at the beginning of the nineteenth. Mendelssohn revived it at Berlin in 1829, and the first performance in England was that under Sterndale Bennett in 1854. Bach wrote at least two more settings of the "Passion," but they have been lost. The rest of his sacred choral works consist mainly of the numerous Church cantatas written for weekly performance in Leipzig, the superb motets, the Magnificat in D, the great B minor mass, and the "Christmas Oratorio" written in 1734, which is really a series of cantatas for Christmas day, New Year's day, New Year's Sunday, and the Epiphany.

Handel, at the beginning of his career, came under similarly serious influences. He set the "Passion" as early as 1704, and employed in it the highest resources of choral effect and solos. But when he went to Italy he fell in with the Italian taste in oratorio for a time; and in the two examples of oratorio which he produced for performance there—the "Resurezzione" and the "Trionfo del Tempo e della Verita"—he reduced the choral portions to a minimum. He nevertheless learned much from the Italians in the art of smooth and fluent writing for chorus, and put it to excellent use at a later period.

Masques had long been popular in England. They were theatrical entertainments in which the interest was more literary than dramatic; the poems of which

were contrived to serve for pretty pageants, enhanced by choruses and solos and incidental music. The general aspect of Handel's "Acis" and "Esther" shows that he followed the usual scheme of masques in them, the main difference being that as he was far the greatest and maturest composer who wrote music for anything of the nature of an English masque he naturally expanded and enriched the individual movements almost beyond recognition. In its more primitive form it had served as the model for experiments in English opera; in this more expanded form it also served as the principal model upon which the English form of oratorio was designed. The continuity is the easier to follow because till Handel's time the English people had never troubled themselves about oratorio at all, and its place in the scheme of English music was void. The manner in which the void came to be filled has something of the character of a chapter of accidents; but the accidents are quite coherent, and the fact that "Esther" was at first called a masque and later on an oratorio serves to unite the two types conclusively together.

The year 1738 marks the decisive turning of Handel's mind toward the oratorio form, for in this year he produced both "Saul" and his most monumental work, "Israel in Egypt." In "Israel in Egypt" he used music by Stradella, Gaspar Kerl, and Urio, and many movements from a Magnificat which was probably by Erba, though some people cling to the belief that it may be an early work of Handel's own. A great deal of the borrowed portions is distinctly dull, but what remains of Handel's own is so supremely fine that the oratorio as a whole is likely to be always regarded as Handel's most important achievement.

His most famous work, "The Messiah," differs from his other oratorios in its abstract nature, and the predominance of the reflective element gives it an affinity to the German form of Passion music. It is much more of an act of worship or a glorified anthem than a dramatic oratorio. This also evidently suits English moods, and though it did not lay hold of public taste at once, it seems now to be more firmly rooted in the national affections than any other musical work whatever.

The departure of two such great masters as Bach and Handel left the musical world very blank. They had summed up the possibilities of choral music so far, and, till instrumental music had developed a great deal, there was not sufficient field to give another great composer a chance, and the oratorio form almost completely collapsed for a long time. Arne and Boyce (both born in 1710) produced some artistic oratorios with distinctly English qualities about them, and Arne left a permanent mark upon the nation by his admirable tunes, such as "Rule Britannia" (1740) and "Where the bee sucks" (1746). His most successful oratorio was "Judith" (1773). Arne died in 1778, Boyce in 1779.

In Germany, Karl Philipp Emanuel Bach, who was keenly in sympathy with the modern tendencies of art, and excelled equally in symphonies and sonatas, produced two really interesting oratorios, "The Israelites in the Desert" (1775) and "The Resurrection and Ascension of Christ" (1787). Both of these works are designed on lines similar to those of the German Passions, and both are most significant in the qualities which show the progress of the art of instrumentation; and a treatment of chorus which has more kinship with the harmonic tendencies of modern times than with the grand and characteristic elaboration of his great father's work.

In Italy oratorio ceased to have any significance, and Church music became for the most part conventional and operatic. Italian composers wrote fluent counterpoint in their choruses, but their Church works have a singular lack of point and character. Besides those mentioned at the beginning of the chapter a few merit reference: Astorga (1681-1736) for his charmingly musical and expressive "Stabat Mater"; Marcello (1686-1739) for his famous psalms; Pergolesi (1710-36) for his "Stabat Mater."

CHAPTER XXI

THE PROGRESS OF INSTRUMENTAL MUSIC UP TO THE TIME OF JOHANN SEBASTIAN BACH

Early Instrumental Music—In England—In France—Couperin—Organ Music in Italy—Frescobaldi—In Germany—The Great Italian Violinists—Suites and Sonatas—Handel—J. S. Bach—Domenico Scarlatti.

THE history of instrumental music divides naturally into three well-defined periods. The first extends from the early experiments in the fifteenth and sixteenth centuries up to the time of J. S. Bach, the second up to Beethoven, and the third till the present day. They are each marked by consistent distinguishing traits: the first by contrapuntal methods akin to those of choral music; the second by the development of pure harmonic forms of the sonata order, which are shown in their highest perfection in the sonatas and symphonies of Beethoven; and the third by a striving after greater freedom than the pure sonata forms seem to allow, or an extension of its scheme by intellectual devices, and new kinds of contrapuntal methods; and by more decisive adoption than formerly of ideas and programmes as the basis of art.

In the early days of the first of these periods modern instruments were not available. The stringed instruments played with bows were the various viols—treble, mean, tenor, viola da gamba, and violone or double bass. And for this set a quantity of music, both in the shape of dance tunes and of movements imitated from choral canzonas and similar choral works, was written. Lutes of various sizes were conspicuously popular and useful, and the style of music written for them has permeated many types of more modern music written for other instruments. The position now occupied by the pianoforte was held by the harpsichord and the clavichord, and an immense quantity of music of permanent value was written for them in various countries.

All the forms of instrumental music then known throve in England in the time of the Stuarts. The last and greatest representative of this early English school was Henry Purcell, who had the advantage of knowing something of French and Italian models. His most important instrumental compositions are the suites or lessons for harpsichord and two sets of sonatas for strings. These sonatas are on the regular Italian plan familiar in Corelli's works. The admirable dance music he wrote for various plays ought also to be counted as representative of his skill as an instrumental composer.

Instrumental music throve also in France in those days, and early showed distinctive traits. The familiar inclination of the French for expressing their feelings by gestures has its counterpart in their predominant taste for dance rhythms in music and their love for ballet on the stage. Their own particular form of opera, which was set going by Cambert and Lulli, was mainly founded on ballet and kindred kinds of stage effect. Lulli no doubt gave considerable impulse to French instrumental music by the profusion of dance tunes he wrote for his operas. And he did good service to art by the type and style of overture he adopted, which was followed by Handel in the overtures to his operas and oratorios, and by other composers in the same line even in quite modern times, such as Spohr and Mendelssohn.

The department of instrumental music in which the French especially excelled was that of music for the harpsichord. Among the early masters was Jacques Champion de Chambonnières, who was harpsichordist to Louis XIV in the early part of his reign, and published harpsichord music in 1670. A collection of "Pièces de clavecin," by Le Bégue, also deserves mention, which was published in Paris in 1677. The greatest of the French school was François Couperin (1668-1733). He wrote a profusion of little movements full of grace, fancy, and character, grouped into sets called ordres, such as are now commonly called suites. He showed his most solid gifts in his allemandes, sarabandes, and preludes, and his lighter and more popular vein in his rondos, and the numbers of pieces with fanciful names which generally formed the latter part of these ordres. He is the prototype of an essentially French school, which has continued till the present day to supply the world with little pieces based on some dance rhythm, or a title which explains and supplies the motive of the pieces.

Couperin also wrote a book called "L'Art de toucher le clavecin" (1717), which is a most invaluable and complete explanation of harpsichord playing in its prime, and is often referred to by him in editions of his compositions as "Ma méthode." Similar to Couperin's works are the many pieces for harpsichord by J. P. Rameau (1683-1764). His first "Book of Pieces for the Clavecin" came out in 1706. The plan of his suites is much the same as Couperin's, comprising a few solid movements at the beginning and a number of lively tunes and rondos in the latter part. There is even more directness and point about some of Rameau's picture-tunes than Couperin's, and the connection with the stage is more obvious, inasmuch as some of those which are still familiar to modern pianists appear also as ballet pieces in his operas.

Before the end of the sixteenth century organs had arrived at a fairly complete state. It was natural that the associations of the organ should cause organists to imitate choral works in their compositions; and they improved upon them first by introducing a great variety of turns and runs and ornaments. These ultimately developed into a special kind of composition, somewhat like the products of extemporization, consisting mainly of runs, accompanied by simple successions of chords. This form was commonly known as a toccata; and though crude and elementary, it has considerable historical importance as one of the first of the large musical forms which established a sort of individuality, as an instrumental composition independent of choral models. Its earliest representative composers were Andrea Gabrieli (1510-86), and his famous nephew, Giovanni Gabrieli (1557-1612), and Claudio Merulo (1533-1604), all of whom were organists of St. Mark's in Venice.

The most important of the early northern organists was Jan Pieterszoon Sweelinck, organist of Amsterdam (1562-1621). His work, consisting of fugues, variations, toccatas, is marked by a considerable inventive gift, and talent for speculation, which were remarkably helpful to the progress of his branch of the art. He was the prototype of the northern group of organists, some of whom, such as Reinken and Buxtehude, were among the models of J. S. Bach. The greatest of the early organists, and the first who arrived at any real maturity of style, was Girolamo Frescobaldi (1583-1644), organist of St. Peter's at Rome. His works comprise some of the earliest examples of well-developed fugues of the modern kind, as well as specimens of all the forms known in his time; which show that he had great mastery of resource and inventiveness, as well as firm grasp of artistic principles.

The earliest of the great German organists was Samuel Scheidt, born in Halle in 1587. He wrote a large quantity of remarkable music for his instrument, and died 1654. Soon after him came Frescobaldi's pupil, Froberger, who was born early in the seventeenth century, and died 1667. He was even more important as a writer of harpsichord music than for his organ music: since he adapted the methods of the organ composers to the smaller domestic instrument, and was a special prototype of J. S. Bach in that respect. Caspar Kerl, who is thought to have been a pupil of Carissimi and of Frescobaldi, was born in 1628. A composer of greater scope was George Muffat, who not only wrote

effective and genial organ music, but also some excellent suites for strings. He died in 1704. Johann Pachelbel (1653-1706) was especially successful as a composer of "choral vorspiele," a very characteristic form of German art. Reinken (1623-1722), another very remarkable musician, was organist of Hamburg for sixty-six years; the Danish organist Dietrich Buxtehude (1637-1707) was the most brilliant and interesting of this group of composers and exercised considerable influence on J. S. Bach.

The most important and fruitful line of instrumental music emerged from the obscurity of indefinite experiment into the light of a promising dawn in Italy in the latter part of the seventeenth century. The name with which the decisive awakening of violin music to life is always rightly associated is that of Arcangelo Corelli (1653-1713). In his time the art of violin-making was brought to perfection. Niccolo Amati was his senior by many years, and Antonio Stradivarius and Joseph Guarnerius, the two greatest of violin-makers, were his contemporaries. Corelli represents the essentially solid and expressively musical school of violin-playing. He was in nowise greatly expert in mechanical difficulties, but the traditions of his solid style have been handed down from master to pupil through successive generations of famous players till the present day. His works consist entirely of sonatas and concertos for stringed instruments, with accompaniment of figured bass for archlute, or harpsichord, or organ. The first set, consisting of twelve "Sonate da Chiesa," was published in Rome in 1683; the second set, twelve "Sonate da Camera," in 1685. The distinction between these Church and chamber sonatas is important, since the former represent (in an antiquated disguise) the modern abstract sonata, while the latter represent the dance suite. The whole of his compositions amount to no more than five sets of such sonatas and a set of concertos. What gives them their permanent attraction is their artistic equality and fluency, combined with simplicity, sweetness, a vein of poetic expression, dignity, and an admirably even flow of easy part writing. He set the seal of an evenly balanced individuality upon his works in such a manner as to make them one of the landmarks of musical history

Immediately after his time the great Italian school of violinists bloomed into wonderful vigor and perfection—several of Corelli's own pupils occupying an important position among them, such as Somis (1676-1763), Locatelli (1693-1764), and Geminiani (1680-1761). Other great players, more or less independent of Corelli, also made their appearance, such as Veracini (1685-1750) and Vivaldi (born in the latter part of the seventeenth century, died 1743), and Tartini (1692-1770). The school continued to flourish till the days of Mozart and Beethoven, and their works and deeds belong mostly to the second period of instrumental music, as their compositions are mainly of the sonata kind, and illustrate harmonic principles. Vivaldi, however, occupied a peculiar position, both as the early representative of the brilliant school of players and as a writer of a great number of concertos for stringed instruments, which served as the models to J. S. Bach for his compositions of that description.

Among early German violinists must be mentioned H. J. F. von Biber (1638-98). He was a famous performer and a worthy composer, and published a set of sonatas as early as 1681.

Handel's position in respect of instrumental music is comparatively unimportant. His most famous instrumental composition is the first set of lessons or suites, which came out in 1720. As types of the suite form they are irregular, and combine features both of Church and chamber sonatas of the Italian kind. The former is illustrated by the number of fugues, which correspond to the canzonas in the early Church sonatas; while interspersed with regular accepted dance tunes are sets of variations, which are unusual features in such works. The next most familiar are his violin sonatas and his organ concertos, which are mainly on Italian lines, and in their way admirable. The least familiar are his many concertos for orchestral instruments, which again are based on Italian models, and do not look as if he had taken much pains with them. Several are made up for occasions out of movements from other works, such as oratorios and operas; and movements have sometimes been used at least three times in different works. They are generally instinct with Handel's usual vigor and breadth, but occupy no very important position in musical history.

The position of J. S. Bach in relation to instrumental music is in strong contrast to that of Handel. Handel wrote most of his instrumental music for occasions, Bach chiefly to find the most perfect artistic expression of his ideas in the various forms of instrumental art existing in his time. He studied the works of all the recognized masters of different schools so minutely and carefully that his works became the sum of all the development hitherto attempted in instrumental music. He always applied himself in accordance with his opportunities. In his younger days, when organist of various towns, he studied organ works and the performances of Buxtehude and Reinken, and Georg Boehm. In his first important post as organist at Weimar, he composed a great part of his famous organ works, and some of his best Church cantatas. When, in 1717, he was made kapellmeister to the Prince of Anhalt-Köthen, who had a special taste for instrumental music, he devoted himself specially to that branch of art, and it was at that time that most of his important work in instrumental music was done.

In all Bach's most successful instrumental compositions his leaning toward the methods of the old school is evident. The elasticity and expansiveness of such old forms as the fugue, the canzona, the toccata, and the early type of fantasia made them more attractive to him than the sonata types, which seemed to limit the range of harmony and modulation. He very rarely attempted anything important in regular sonata form, and when he did the result is not very characteristic of him. He must therefore be regarded rather as the culminating representative of the polyphonic period of instrumental music than the forerunner of the harmonic period, whose representatives, until Beethoven's time, almost ignored both his music and his principles. (See the biography of Johann Sebastian Bach in another section of this series.)

Among composers who distinguished themselves in Germany in the early stages of instrumental music the following must also be remembered: Johann Kuhnau (1677-1722), Bach's predecessor as cantor at the

School of St. Thomas, who led the way in composing both sonatas and suites for clavier; Johann Mattheson (1681-1722), Handel's friend, who wrote suites and several very valuable works on music; August Gottlieb Muffat (born about 1690, died in 1742), who wrote a large quantity of instrumental music of various kinds. And the survey will not be complete without reference to that unique figure the Italian Domenico Scarlatti (1683-1757). He was a son of the famous Alessandro, and in the earlier part of his life followed much the same career as his father, writing operas and Church music. The direction in which his special gifts of harpsichord-playing lay was not fully appreciated by Italians, but after 1721 he settled in Lisbon, and found there and at Madrid a congenial audience among the people of the court; and it was this encouragement which induced him to produce the mass of his harpsichord music. Only thirty pieces were published in his lifetime, under the name of "Exercises for the Gravicembalo"; but altogether he produced several hundreds. In later times they are always spoken of as sonatas, and for their self-dependent nature they are rightly so named, though they only consist of one movement apiece. They are remarkable as being among the first works of the kind in which neither the fugue principle nor dance rhythms are essential features. They are based on very definite ideas and a grouping of keys similar to that found in modern sonata movements of the completely harmonic type; and his manner of repeating phrases again and again has its counterpart in Mozart's works. His devices of execution have been imitated by great writers for the pianoforte up to the most recent times.

CHAPTER XXII

THE PROGRESS OF INSTRUMENTAL MUSIC IN THE EIGHTEENTH CENTURY

The Great School of Italian Violinists—The Clavier Sonata—In Italy—In Germany—Karl Philipp Emanuel Bach—Rise of the Symphony—Alessandro Scarlatti Again—Stamitz—Haydn—Mozart—Nature of Changes in the Latter Half of the Century—Sonatas—Quartets, etc.

IT is from the Italians that our modern style of instrumental music springs. Their inclination for simplicity of design and for easing the labor of attention seems to have led them, first of all people, to cultivate those simple kinds of harmonic contrast upon which the whole system of modern instrumental music rests. The contrapuntal style of art which culminated in the works of Bach and Handel was full of vigor and variety, but it showed signs of being toned down into more easy and obvious moods, in the choral works of even such early Italian masters as Leo, Durante, and Colonna; and this tendency is shown in a more marked degree in instrumental works such as the concertos of Vivaldi. Early in the eighteenth century composers of Italian operas and of Italian instrumental music moved in the same direction. The writers of operas simplified their airs to the utmost to satisfy the taste of their indolent audiences. They made them as much as possible on one uniform pattern, in which simple contrast of the harmonies of tonic and dominant was essential to success; and they planned their overtures and preliminary symphonies on much the same principles.

The great school of Italian violinists, whose artistic aims were much higher and nobler, were insensibly drawn in the same direction, and conveyed their ideas more and more in uniform harmonic designs. Some of them introduced allemandes and gigas, and other movements more characteristic of suites, into their sonatas, but even these soon became more and more harmonic in character and more distinctly uniform in plan. In Corelli (1653-1713) the contrapuntal style was still predominant; in the works of his pupils and immediate successors the balance began to lean toward the harmonic style. Passages founded on chords made more and more frequent appearance in them, and so did those figures of accompaniment which are among its most decisive indications.

The great school of Italian violinists came to its zenith very quickly. Corelli's style was noble and pure, but his technical resources were limited. His immediate successors extended the technical resources of the instrument, and adopted a much more modern style of expression. The eldest of his most famous pupils was Somis (1676-1763), who was born in Piedmont, and became a pupil first of Corelli and afterward of Vivaldi. He settled in Turin, and is considered the head of the Piedmontese school. Among Somis's most famous pupils was the Frenchman Leclair (1697-1764), who began life as a ballet-master and writer of ballet music. He attracted Somis's attention while acting in that capacity at Turin, and under his guidance developed into a great violinist. Nevertheless he had not the good fortune to win any high position as a player, though he left some admirable sonatas of the Italian type.

A more famous pupil of Corelli's was Geminiani (1680-1761), a man of great abilities, but gifted with a temperament so excitable and ill-regulated that it prevented his attaining the position as a performer which his powers seemed to warrant. He, however, immensely enlarged the technique of the instrument, both by his compositions—such as sonatas and con-

certos—and by his teaching. His compositions were considered extremely difficult, and are not exactly child's-play even now, despite the advances made in technique; and they often present strikingly modern features of harmonization and expression. He also wrote a very valuable book on violin-playing which was far ahead of its time. He went to England in 1714, and spent a great part of his life there. One of his most famous pupils was the Englishman Dubourg (1703-67), who from 1728 was leader of the Viceroy's band in Dublin, and in that capacity led the orchestra on the occasion of the first performance of "The Messiah," in 1741. It was in his house that Geminiani died. Another famous pupil of Corelli's was Locatelli (1693-1764), who was born in Bergamo, settled in manhood at Amsterdam, and made a great reputation as a virtuoso. Some of his compositions are often blamed for artificial effects which are purely eccentric; but he was also capable of writing really admirable music, as his violin sonatas sufficiently prove.

In the same generation appeared, if report speaks truly, one of the greatest violinists of the world. This was Giuseppe Tartini (1692-1770). He was a Florentine by birth, and first studied law, but some matrimonial complications caused him to hide for two years in a monastery at Assisi, during which time he devoted himself to music and taught himself the violin. Soon after leaving the monastery he happened to hear Veracini in Venice, and was so struck with his own shortcomings by comparison that he went to work again for another two years in Ancona. Padua ultimately became his home. He was a man of large feeling and cultivated mind. As a player his style is said to have been particularly noble and expressive, and his sonatas of the Italian type—thoroughly harmonic in plan—are the best of all that fine group of highly artistic works; especially the famous "Trillo del Diavolo," and the one in G minor known as "Didone abandonnata." Tartini was one of the first musicians to draw attention to some acoustical phenomena known as "combination tones," which he called "Terzi tuoni." His influence was mingled with the direct Corellian traditions through his pupil Pugnani (1727-1803), who was also a pupil of Somis.

This famous violinist and teacher was born in Piedmont, and traveled in many European countries giving concerts. He wrote a good deal of violin music, and had a very famous pupil in the person of Viotti (1753-1824). Viotti was also of Piedmont, and studied under Pugnani in Turin. Later he traveled with him, and after that settled for some time in Paris, occupying himself mainly with teaching; for, though an extraordinarily fine performer, he greatly disliked playing in public. When the French Revolution came to its crisis, he crossed over to England, and led at various concerts in London, including some of those at which Haydn's symphonies were first performed. He is particularly notable for the large quantity of violin music he wrote, comprising concertos, quartets, duos, etc., which, though not of any great mark as actual music, are so admirably suited to the nature of the instrument and range over so wide a variety of technique that they are particularly valuable for teaching purposes.

His pupils, Rode (1774-1830) and Baillot (1771-1842), were famous representatives of the French branch of this school, all of whose members occupy an honorable position in the history of art and did most valuable service in furthering it.

In the department of clavier sonata the Italians were not so prominent, since their best composers of instrumental music were more attracted by the singing qualities of the violin. But they exerted much influence on its character and history, partly because the operatic style was more frequently used by composers of clavier sonatas than violin sonatas. The great Italian violinists wrote their sonatas for themselves to play; the writers of clavier music too often wrote their sonatas for fashionable pupils, whose tastes were mainly in the operatic direction. In the generation after the famous Domenico Scarlatti Italy was fairly well represented. The opera composer Galuppi wrote many sonatas for clavier, which have excellent points, and another of the best writers of the early clavier sonatas was Paradisi (1710-92), who was born in Naples, but settled in London, where he brought out a successful opera, "Phaëton," and a set of sonatas for "gravicembalo," as the harpsichord was sometimes called. Among these are some of the best examples of the early sonatas—neat, elegant, finished, and well balanced, and very clear and complete in form. Of less enviable fame is Alberti (died 1740), an amateur and a good singer, who published a set of sonatas which became popular. These contained such a profuse amount of one particular formula of accompaniment that it has been generally known in later years as the Alberti bass.

The clavier sonata was cultivated with greater musical success by the Germans. They, in their turn, were not so highly successful as violinists, and rather preferred the keyed instruments; perhaps because they were less attracted to melody than to harmony. Bach's sons and pupils were distinguished for their works of this order, more especially the second son, Karl Philipp Emanuel (1714-88). Like all the representatives of his generation, he was affected to a certain degree by the Italian influence, springing from the universal popularity of the Italian opera throughout Europe. But he kept more of the artistic vigor and genuineness of his father than any of his brothers and contemporaries. He wrote an immense number of sonatas, which are the best representative works of their kind in the interval between the days of Bach and Handel and the time of Haydn; and it was his sonatas which Haydn specially studied in early years as models for his own efforts in the same line. He also wrote some very curious, and sometimes interesting, experimental works, in a fantasia form, full of abrupt changes of time and strange modulations, and long passages without any bars; also some excellent and vigorous symphonies, the "symphony" being at that time like a prelude or "invention." He contributed, among his other services to art, an invaluable treatise on the way to play keyed instruments. His youngest brother, Johann Christian Bach (1735-82), also made a considerable mark as a composer of instrumental music. He was only fifteen when his father died, and felt his influence least among the brothers. He went early to Italy and was for a time organist of Milan Cathedral. Later he

settled in England and obtained a great position, both as a fashionable teacher and as a composer of sonatas, symphonies, and operas. His style was ultra-Italian. He is sometimes called the English Bach, and sometimes the Milanese Bach. He exerted considerable influence on Mozart, who made friends with him when he went to England as a youthful prodigy. Many other composers added to the enormous mass of clavier music without greatly furthering the cause of art, though without discredit to themselves. Some few clung to the traditions of the ancient school, and wrote solid works of the suite order, and toccatas and fantasias and fugues; such as Krebs (1713-80), one of Bach's favorite pupils, and Eberlin (1702-76).

Meanwhile a much larger and more important form of art was progressing to maturity. In the next generation the general progress of mastery of design and instrumental resource advanced the standard of clavier sonatas and brought into being other forms of solo compositions, such as quartets, trios, etc. But the phases of progress which appear in them are all comprised in the progress of the grand form of the symphony, which is the highest and most perfect art-form of modern music.

The ultimate rise of this form of art was in the instrumental movements which were used for the overtures of operas. These were at first very short, and little more than simple and somewhat pointless successions of chords. By the latter part of the seventeenth century they had developed into a group of movements something like the group which at that time frequently constituted sonatas and concertos. In Alessandro Scarlatti's time this "sinfonia avanti l'opera" consisted of either three or four short movements, alternately slow and fast; and the order adopted uniformly by almost all composers soon after was a group of three, consisting of—first, a solid allegro, then a short slow movement, and lastly a light and lively allegro. In course of time these groups of movements began to attract some little attention, and as they improved in musical interest and artistic completeness they were often played apart from the operas. They were found very serviceable in this independent form, and to meet the demand an enormous number were produced by all manner of composers. They were usually scored for a group of eight instruments—that is, the complete set of strings and two pairs of wind instruments, such as two horns and two hautboys, or two horns and two flutes. Sometimes they were published as "overtures in eight parts," as were Abel's and Johann Christian Bach's, and sometimes as "symphonies in eight parts," as were Michael Esser's, Wagenseil's, Richter's, etc. The difference in name implies no difference in the works; as they might or might not have originally been attached to an opera.

The quality of the music was for the most part very flat, common, and empty, and very little attempt was made at either refined phrasing or effects of instrumentation. But every now and then a composer tried to put something genuine into his work, and a most important step was taken by the violinist and composer Stamitz (1719-61). He became leader and conductor of the band of the Elector of Mannheim in the early half of the century, and, being evidently a man of taste, set about making the performance more refined and artistic. Burney speaks of him as discovering the effect of crescendo and diminuendo, "and that the *piano,* which before was chiefly used as an echo, as well as the *forte,* had their shades as well as red and blue in painting." From which it may be divined that in the dreary period between J. S. Bach and Haydn music of this kind had been played in a most slatternly manner. The effect of Stamitz's reform was very great. The Mannheim band won the reputation of being the best in Europe, and kept up its standard of excellence long enough (after Stamitz's death) to exert a powerful influence on Mozart.

In point of form all these early symphonies were distinctly harmonic, representing the same scheme as the movements of modern sonatas, with but trifling deviations. In the hands of German composers the primitive outline of the design was enriched by degrees and developed to a more artistic standard of interest. Karl Philipp Emanuel Bach alone took a line of his own, which was more akin to his father's method in concertos. He commonly adopted some striking principle of effect as his cue, and alternated his subjects irregularly, distributing the modulations on quite different principles from those in his sonata movements, except in so far as the movements made digressions from the starting key, and returned to it finally at the conclusion to establish the unity. His material, at all events in the symphonies of 1772, is immensely more vigorous and animated than that of his contemporaries, and his treatment of instruments original and often ingenious. In the end his manner of dealing with form was abandoned by other composers for the sonata type, which was almost universally adopted. In that respect his younger brother, Johann Christian, stands more in the direct line of the descent of modern symphony, though his musical material is less vigorous. However, he had some excellent ideas of orchestral effect, and similar gifts were shown by the Belgian Gossec (1733-1829), who pushed the cause of instrumental music vigorously in Paris in the middle and latter half of the century.

But all these numerous early writers of symphonies were completely put in the background before the end of the century by Haydn and Mozart. For Prince Esterhazy and his guests Haydn wrote an immense number of symphonies, and found encouragement to make them more artistic, by raising the standard of the ideas and developing the resources of orchestral effect; and by degrees his fame began to spread abroad. But he did not come to the perfection of his mastery of this great form of art till Mozart had come and completed his share of active work and passed away. (See the biography of Haydn in another section of this series.)

In his early days Mozart might have learned from Haydn; in the latter part of his life Haydn learned, willingly, from him. Haydn's fame by about the end of Mozart's life had become universal, and several efforts had been made to induce him to come to England; but he would not desert his master or his duties. In 1790 Prince Esterhazy died, and then Haydn went to London, and the twelve symphonies which are the crowning glory of his life-work were

written. His long experience and the example of Mozart lifted him to his highest level, and he produced for Englishmen the series that shows to the full all the natural geniality, humor, vigor, and simple good-heartedness which were his characteristics, in those terms of perfect art which, though not so delicately poised and finished as Mozart's, are fair parallels in point of artistic management.

The nature of the change which had been effected in the symphony since Haydn began to write may be summarized. In his early days it was a type of rather slight artistic importance. The ideas used were generally rather vapid, the design of the movements simple but uninteresting, the group of instruments used small, and the method of their employment blunt and crude. By the time Haydn and Mozart arrived at the climax of their work the group of instruments was much more highly organized, the element of powerful tone in trumpets and drums had been added, and the group of wood-wind was expanded in many cases to the full variety of flutes, oboes, clarinets, and bassoons, which is familiar in the full modern orchestra. Both composers used clarinets rarely, but they knew how to use them with effect. The whole treatment of the orchestral forces had become transformed. In early times the wind instruments were occasionally used for solo purposes, and often did no more than crudely fill up and reinforce the mass of sound; but in their later symphonies they were used with much more independence, as well as with far more coherence and sense of balance.

Then the ideas and subjects themselves had attained to a much more definite character and a much higher degree of beauty and individuality; and the resources of modulation had been applied to enhance and give extra variety and interest to the designs of the movements. The old number of three movements had in many cases been increased to four, and the relation of the movements to one another in point of contrast as well as coherence of style had become artistically perfect. It only remained for Beethoven to apply all these elements of art to the expression of a higher range of ideas and completely to balance the idea and the form in which the idea was expressed, so as to make one of the most perfect forms of art the world has ever seen.

The connection of Haydn and Mozart with the development of the clavier sonata and such forms of solo art as the quartet is of great importance, and the progress they made moves on parallel lines with that of the symphony. In the clavier sonata the improvement made by them was mainly in the matter of design; for before their time a group of only two movements was common, and the design of the movements was at once less concise and less interesting than it had become at the end of the century. But the improvements made were not by any means only owing to them. A very large proportion of their sonatas were of but slight importance, and were probably written for the use of pupils; and a lack of decided musical purpose in them makes them on an average of less historical importance than either Philipp Emanuel Bach's work in their own time or Domenico Scarlatti's in the earlier time.

The progress of the type of works for keyed instruments has been always rather dependent on the feeling for effect which composers, who were also performers, gained from their practical experiences; and Haydn and Mozart, being limited by the nature of the instrument for which they wrote, which was mainly the harpsichord, did not expand the limits of the form so notably as they did in other branches. It was not till the improvement of the pianoforte came about that the new and richer opportunities for effect thereby offered gave a fresh spur to the development of this form of art.

With the quartet for solo strings the case was different; such a form hardly existed before their time, and their work with it was such as almost to complete its artistic maturity in the course of one generation. The growth of the system of harmonic design, and the development of the technique of the violin, were the causes that brought about the perfecting of the quartet and kindred forms of chamber music. Haydn's first quartet was written in 1755. It was of slender proportions and no great interest. But he soon infused vigor and artistic value into his later works of the kind, giving the instruments more and more independence, and finding how to express more with such simple means. He continued composing them all through his life and was actually engaged on one when his powers finally broke down with failing health in old age. Mozart took up the form at a higher level, and though he did not do so much for its earlier development, he set even a nobler seal upon it in the superb group of six which he wrote in 1782 and dedicated to Haydn. It shows how great an advance they represent upon the average standard of the time that they were generally received with dislike even rising to indignation. To later generations they appear as perfect in artistic moderation as they are in mastery of design and skill in the use of the four solo instruments.

There were several other composers who did good service in Haydn's time in the development of the quartet form; notably Boccherini (1740-1805), who was a native of Lucca, and early made a great reputation as a composer and violinist. His facility in composition was extraordinary, and he produced altogether over 360 instrumental compositions, of which a large number are quartets and quintets. The German Dittersdorf (1738-99) was a most voluminous and successful composer in every branch of art.

The progress of modern instrumental music caused it to branch off into various lines, such as concertos, divertimenti, overtures, and numerous varieties of chamber music; but these all developed in their respective lines parallel to the greater and more central types to which they are akin; each received good measure of attention from the greatest composers, and before the end of the century progressed from the cruder types of the early days into most finished and artistic products, the most important phases of development being in all cases the improvement of design, and the more appropriate, independent, and characteristic use of the instruments. The highest phase of all in instrumental music had still to wait till the early years of the nineteenth century for its consummation.

CHAPTER XXIII

OPERA IN THE TIME OF GLUCK AND MOZART, AND IMMEDIATELY AFTER

Reaction from the Formality of Italian Opera—Gluck's Aims—Difference of Mozart's Position—"Idomeneo" a Turning-point—German Aspirations for a National Opera—"Entführung aus dem Serail"—"Nozze di Figaro"—"Don Giovanni"—"Die Zauberflöte"—Progress of French Opera—Spontini.

ABOUT the middle of the eighteenth century the indolence of fashionable audiences and the short-sighted egotism of popular singers had reduced the opera to such a state of monotonous and mechanical dullness that a reaction was inevitable. Slight changes and improvements were frequently attempted by various composers, but the name with which the most definite attempts at general reform are associated is that of Christoph Willibald Gluck (1714-87).

Gluck's position in musical history, particularly with respect to the development of the opera, is very similar to Wagner's in recent times. His indictment against contemporary opera made much the same points as the modern composer's. But he labored under the obvious disadvantage of living at a time when the development of resources, such as are characteristic of regular modern music, was yet slender. The arts of orchestration were only just beginning to be understood, and the arts of dramatic expression of the modern type were both limited in amount and but vague in general character, while the subtler possibilities of modulation were hardly thought of. Like Wagner he was not gifted with musical powers of any very exceptional caliber to start with, nor with any marked individuality, but he developed what he had with exceptional success under the influence of great dramatic and poetic sympathy and insight. His later work is unique in style and in the dignified sincerity with which he treats great and pathetic situations. Even when he had to compromise with popular taste, as in the excessive use of the ballet which was required by French audiences, he succeeded in making it tell as part of the dramatic effect. And the same may be said of his use of arias, which he dispensed with as much as possible in favor of a shorter and more concentrated form of solo, while he raised the recitative whenever possible to a high degree of dramatic interest.

A fact which marks his position well is that he is the earliest opera composer who can arouse the sympathies of a modern audience, in strong contrast to the utterly defunct formality of Hasse, Galuppi, Jomelli, and hundreds of other composers of that class.

Mozart's career as an opera composer overlaps that of Gluck. The early operas of Mozart only serve to illustrate the strength of the Italian influence to which he was subjected. The European fame which Mozart attained when almost a child led to his having plenty of invitations to write operas, and he wrote them in rapid succession.

In his early years he could hardly have heard any operas which were not of the conventional Italian pattern, and indeed very little music of any kind which did not come from the southern source. This Italian influence was paramount through his lifetime, and illustrates the shifting of the highest level of musical composition from the vigorous North German Protestantism of Bach and Handel to the region in which Southern German gaiety and expansiveness adopted the Italian style and forms of music, and ultimately developed them to the very highest point which the new school could attain. The completeness of this change is chiefly owing to Mozart's genius, but it was not till the flood of prosperity which attended his youth had given place to the troubles and crosses of the latter part of his short life that he produced works of sufficient mark to change the course of history. (See the biography of Mozart in another section of this series.)

His unfortunate visit to Paris in 1778 marks the turning-point of his career. On his way there he made a prolonged stay at Mannheim, and became intimate with the traditions of Stamitz and with a group of sincere and earnest-minded musicians, of whom Cannabich was foremost; and here he heard, possibly for the first time, really refined performances of orchestral music, which clearly made a great impression upon him.

He arrived in Paris just in the heat of the excitement about Gluck and his rival Piccinni, and though he stayed several months he never gained any notice, or any opportunity of distinguishing himself except by the production of his Parisian symphony. This was by far the best he had yet written, but in Paris it did not bring him any particular repute, and, failing altogether to get a chance of producing an opera there, he returned to Salzburg in 1779.

His disappointments and troubles in Paris, where as a child he had been wildly petted and caressed, may have had something to do with his being so little affected by the controversy about Piccinni and Gluck. It is clear that Gluck's works made no great impression either upon his style or his methods of composition; but the trials of the journey and the change from the too easy success of his early years to the severe struggle of his maturity seem to have braced him to a higher standard of work. After a pause in opera-writing for some years, he was invited to write an opera for the carnival at Munich in 1781. For this occasion he wrote "Idomeneo," which is the first example of his more mature style. It is particularly noteworthy for the very rich and elastic treatment of the orchestra and for the effective choruses which are introduced. Its success bettered his position somewhat, and was followed by a request from the Austrian Emperor for a genuine German opera.

The Emperor had long had it in mind to make an effort for the cause of National Opera, which had hitherto been in a very backward state. The vigorous efforts Keiser had made at Hamburg had collapsed with his death, and all Germany had been again occupied with Italian operas, frequently written by her own composers. The only German form which had a sustained popularity was that of the "Singspiel" or song-play, a rather insignificant kind of work, consisting mainly of an ordinary theatrical piece interspersed liberally with songs and incidental music, like the English plays of Purcell's time and a little later. The most successful composers of such works (which were chiefly light and lively) were the following: Adam Hiller (1728-1804), who won considerable success with "Die verwandelten Weiber," a version of an English play, "The Devil to Pay," and with "Der Dorfbarbier," "Die Jagd," and many others. Dittersdorf (1739-99) was particularly successful in his "Doctor und Apotheker." Neefe (1748-98), Beethoven's master in Bonn, won success in the same lines, as did also Johann Schenck (1753-1836); and Kauer (1751-1831) is said to have written over 200 examples of this kind. It was for the development of a slender form of this sort into a type more worthy of being nationally representative that Mozart at the invitation of the Austrian Emperor produced his "Entführung aus dem Serail." It came out in 1782, and for once raised a Singspiel into the loftier region of first-rate art. It was the best work of its kind which Mozart had produced, and was too good for "Singspiel" audiences. The result was that Mozart received no encouragement to repeat the experiment for some time, and resumed the writing of Italian operas. His success in the Vienna experiments cannot be said to have been great.

"Figaro" and "Don Giovanni" will always remain the representative examples of Mozart's Italian operas, and are utterly different from the works of his predecessors in every particular which gives musical and artistic value. Mozart was not by nature a reformer like Gluck, neither could he have expounded a systematic theory. His reforms were the direct fruit of spontaneous genius and quickness of perception. In "Figaro" and "Don Giovanni" the plays are not mere excuses for making collections of pretty tunes, but are amusing in themselves; and Mozart's quickness has made the music reinforce every point of the story, even to mere slight details of theatrical business, which he seems to have had in his mind while composing. The human interest in them is immensely assisted by the element of comedy which Mozart illustrated with unsurpassable skill in the style of the Italian opera buffa and the intermezzi. In his hands instrumentation rose for the first time to a condition of mature and complete art. He was the first composer who had a refined feeling for orchestral color, and in opera he used this faculty with a natural ease and readiness; while his general power and mastery of his craft enabled him to develop ensembles and finales to a degree of effectiveness and dramatic relevancy which no previous composer had approached. Gluck surpassed him only in intensity in the situations which were suitable to the peculiar cast of his poetic temperament.

Quite at the end of his career Mozart had one more chance to make a stroke for German art, and the stroke was lastingly effectual. Not long after the successful launch of "Don Giovanni" he was applied to by Schikaneder—a man who combined the gifts of actor, playwright, manager, and man of enterprise—to set a fairy play which he had put together, and believed would attract the genuinely German masses. This was "Die Zauberflöte" (The Magic Flute), a play which is certainly not easily intelligible to the uninitiated, but contained enough mystery and magic and opportunities for scenic display to attract a German audience. Mozart set it to music in a manner which differs to a considerable degree from all his earlier works, as much of it is on a higher level. The peculiarity of the play has hindered its popularity in other countries, but Schikaneder rightly gauged its fitness for a thorough German audience, and the great success it ultimately won may fairly be said to be the definite starting-point of the successful development of the modern German music-drama, of which Weber, Beethoven, and Wagner are the foremost representatives.

A few contemporaries of Mozart deserve record for creditable and occasionally brilliant work in the operatic line. Sarti (1729-1802, organist of Faenza, 1748) produced his first opera, "Pompeo in Armenia," there in 1751; his best opera is said to have been "Giulio Sabino." He met Mozart in Vienna in 1784, and spoke of him afterward as a musical barbarian. Paisiello (1741-1815) belonged to the school of Naples, where he was a pupil of Durante. His music was elegant and successful, and was specially admired by Napoleon. He wrote a "Barbiere di Seviglia," which was so popular that when Rossini endeavored to get his setting performed the attempt was considered nothing less than presumption on his part and was at first vigorously hissed. Paisiello wrote in all ninety-four operas. Sacchini (1734-86) was also one of the Neapolitan school, and a pupil of Durante. He traveled to England and also to Paris, where he became very popular. His best operas were "Olimpiade," "Dardanus," "Œdipus," and "Tigrane."

The most brilliant member of this group was Cimarosa, born near Naples, 1749, and a member of the Neapolitan school. He early won reputation by his lively intermezzi. His first opera was "Le Stravaganze del Conte," 1772, his most famous was the "Matrimonio Segreto," one of the best and most brilliant opera buffas ever written. It came out first in Vienna in 1792, the year after Mozart died. His most successful serious opera was "Gli Orazii e Curiazii." He lived till 1801.

Salieri (1750-1825), Gluck's pupil, is most familiarly remembered for the reputation he won for scheming to prevent Mozart's success, but it may be remembered as a set-off that he acted to a certain extent as Schubert's master, and was held in some respect by Beethoven, who actually took lessons from him. He superintended most of the music of the court and opera of Vienna, and wrote many successful operas.

The Belgian Grétry (1741-1813) also requires notice as a representative of the Parisian section of opera writers. He was a poor musician, but made success through a certain gift of tune and expression,

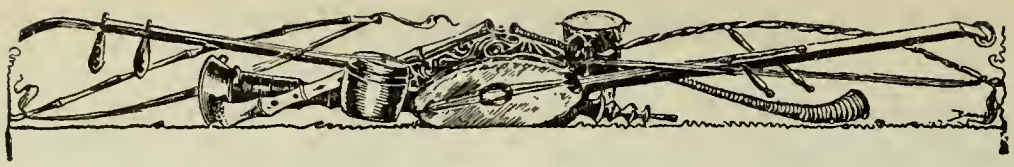
and a delicate sense of humor. Born at Liège, he went to Rome for musical study, and became the despair of his master. But he was quite confident of himself, and in 1767 applied to Voltaire for a libretto, which was declined. He was the first representative composer of operas comiques, and wrote some fifty operas for Paris, of which "Le Huron" was the first (1768) and "Le tableau parlant," "Zemir et Azor," and "Richard" were the best.

Of Mozart's junior contemporaries, the most notable was Cherubini (1760-1842). He was brought up in the atmosphere of Italian music, but his disposition caused him to take a more serious view of the art than most of his fellow-countrymen, and this has given him a position which is quite unique among them. His views were so extremely severe that he appeared pedantic even to Mendelssohn; but, notwithstanding, his works have a genuine freshness and vitality. He began opera-writing with "Quinto Fabio" in 1780. He went to England in 1784, and brought out some operas there, and finally settled in Paris in 1788. The first of his operas which won permanent fame was "Lodoiska," which came out in 1791. The light opera "Les deux journées" came out in 1800, and the famous "Médée" in 1797. These two represent extremes of different character, as the former is sparkling and bright and the latter a very severe tragedy. In both he succeeded equally well. His sense for dramatic effect was strong, but was always kept within bounds by a very sensitive taste, and his orchestration is often admirable. He was so much revered by musicians in Paris that in old age he was looked upon as a sort of autocratic censor.

Méhul (1763-1817) was a composer who held a great position in Paris about the same time. He was looked upon as the foremost French composer of the Revolution period. His best work, "Joseph," was his last, and came out in 1807. He had a genuine feeling for dramatic effect of a refined quality, and his orchestration was good.

Another composer of more striking caliber was Gasparo Spontini. He was born at Majolati in 1774, and educated at Naples. His first opera, "I puntigli delle donne," was brought out in Rome in 1796. His early works were in the light Neapolitan style. He went to Paris in 1803, but did not make the mark he hoped for in the light style, and therefore changed his tactics completely for a style of the utmost grandioseness. "La Vestale" was finished in 1805, and first performed in 1807. The excellent libretto by Jouy was much in its favor, and the music is also remarkably fine. Spontini here displayed a great gift for rich orchestration, and a sense of broad and large effect, and a mastery of resource combined with a very considerable power of dramatic expression which give him a high place among composers. "La Vestale" thoroughly deserved the estimation in which it has since been held all over Europe. He followed it up by "Fernand Cortez," which is on much the same grandiose lines, in 1809. He was made conductor at the Italian Opera in Paris in 1810, and brought out Mozart's "Don Giovanni" for the first time in that city. His next large work was "Olympia," which occupied him many years, but did not succeed in Paris.

When he went to Berlin to manage operatic affairs as kapellmeister and general director of the music of the court of King Frederick William, he remodeled "Olympia" and brought it to a hearing there in 1821 with triumphant success. Unluckily for Spontini, Weber's "Der Freischütz" came out soon after in Berlin and took such a hold of the hearts of Germans with its thoroughly Teutonic flavor, that Spontini's supremacy was checked. He brought out several more operas, such as "Nurmahal" (1822), "Alcidor" (1825), "Agnes von Hohenstaufen" (1829), but by degrees he became very unpopular, partly owing to his autocratic disposition, and after a period of tension, in which he seems to have shown some force of character, he finally left Berlin in 1842 and returned to Italy, where he died in 1851. He was a commanding and conspicuous figure, and his works have grand and impressive qualities. They belong to the class of French grand opera, and stand midway between the statuesque beauty of Gluck and the pomp of Meyerbeer, who was his successor in Berlin.



CHAPTER XXIV

THE PROGRESS OF INSTRUMENTAL MUSIC TO BEETHOVEN AND HIS IMMEDIATE SUCCESSORS

Rise of Pianoforte Music—Clementi—Cramer—Other Prominent Composers of Instrumental Music—Beethoven's Early Circumstances—Predominance of Sonatas among his Works—His Characteristics—Enlarging Principles of Design—Characteristic Expression—Programme—Hummel—Weber—Schubert—Spohr.

WHILE Haydn and Mozart were applying their great powers to the advancement of the highest forms of instrumental music, some very valuable work was being done in various subordinate branches by other composers and performers, of considerable though less comprehensive powers. The prominent position taken by the pianoforte in modern music gives special importance to the work of Muzio Clementi, who was the first composer to show a clear perception of the style of performance required by that instrument as distinguished from the old harpsichord. Till he applied his mind to the subject composers had mainly kept to the quiet gliding style suitable to the older instrument, and hardly realized the effects and contrasts which were obtainable by the more forcible and energetic treatment which was invited by the use of hammers instead of jacks as a means of producing the sound.

Clementi was born in Rome in 1752. He was solidly grounded in contrapuntal studies, and came before the public as a composer, with a mass, at the age of fourteen. He was brought to England by a rich amateur while still quite young, and made his first appearance in London in 1777; and with the exception of a few professional tours through Europe he remained in England for the rest of his life. He was of a practical turn of mind, and, besides establishing a very good position as a teacher and a performer and a conductor at the opera, he founded a pianoforte business, which still exists. He wrote a very large quantity of sonatas of very solid and artistic quality, but his best known work is the "Gradus ad Parnassum," a collection of his most excellent pianoforte studies, which he completed in 1817, when about sixty-five years old. He survived till 1832. The comprehensive quality and vigor of his work, and its perfect fitness for the pianoforte, justify his being called the father of modern pianoforte music.

Among his pupils the most important was J. B. Cramer, whose "Studies" hold so honorable a position among works of their class. They are more genial than Clementi's, though not so masculine. Cramer, like his master, was a thorough musician, and his insight into the requirements of the pianoforte is remarkably acute. He came of a family of musicians; and both his grandfather, as flute-player, and his father, as violinist, were members of the famous Mannheim band. He himself was born in Mannheim in 1771, but was brought to England by his father when one year old, and settled permanently in that country, where he also founded a music business, and held a distinguished position as a pianist and a teacher. He died in 1858.

Another famous pupil of Clementi was the Irishman John Field (1782-1837), who was a very able pianist, and wrote a large quantity of pianoforte music, of which his nocturnes still enjoy the appreciation of musicians. He settled in St. Petersburg. Among those who did good service in developing the resources of the pianoforte was J. L. Dussek, born in Bohemia in 1761. He began his career as an organist, but ultimately became one of the greatest pianists of his time and enjoyed a European fame. He was for a time a pupil of Karl Philipp Emanuel Bach's, and wrote a large quantity of sonatas in a graceful and fluent style, which exerted no little influence upon some later composers for the instrument. He lived till 1812. His contemporary Daniel Steibelt had a considerable vogue as a player and composer and fashionable teacher in Paris and London successively. The date of his birth was 1755; he died 1823.

Among the prominent representatives of instrumental music of this intermediate stage, Ignaz Pleyel deserves mention. He was born in Austria in 1757, became one of Haydn's favorite pupils, and showed such good promise in early years as to have his quartets highly spoken of by Mozart. He wrote a large quantity of symphonies and chamber music, went to England for a time in 1791, simultaneously with Haydn's first visit with Salomon, and ultimately settled in Paris, where he founded a successful pianoforte factory. He died in 1831. Madame Pleyel, the famous pianist, was his daughter-in-law.

A composer who enjoyed great popularity for a time was Adalbert Gyrowetz, born in Bohemia in 1763. He studied in Prague and then went to Vienna, where he received friendliness and encouragement from Mozart. His reputation was so good that he was engaged as a composer by Salomon at the same time with Haydn. He ultimately settled in Vienna and lived till 1850. So that having been born but a few years after Mozart, and having known him and Haydn intimately, he survived Mendelssohn and might have heard several of Wagner's operas. He also survived his own popularity. He wrote a large quantity of operas and cantatas and an immense number of symphonies and quartets. The symphonies are on a larger scale and more freely and intelligently scored than those of the previous generation, but they have not the distinction and artistic completeness of Haydn's and Mozart's, though they were sufficiently good for some of them to be passed off as Haydn's in Paris, till Gyrowetz went there and established his title to their authorship.

A family which did distinguished service in the cause of modern instrumental music was that of the Rombergs. Bernhard Romberg (1767-1841) was one of the earliest of great German cello players, and did a great deal to advance the technique of that instrument. He wrote quartets and a number of cello concertos, which are so admirably suited for the instrument as to be still valuable for teaching purposes. His cousin, Andreas Romberg (1767-1821), was a famous violinist and composer. He began his successful career as a player at the age of seven, and produced in the course of his life a great variety of compositions, such as operas, cantatas, symphonies, and quartets, which had wide popularity and no inconsiderable merit.

The greatest representative of pure instrumental music is Ludwig van Beethoven (1770-1827). His youth had none of the opportunities nor the brilliancy of Mozart's, and he developed slowly, in circumstances which forced him to get such musical education as he could by his own exertions. The music performed during his youth was not of the highest class, though of fair average merit of the time. Under the well-known theorist Albrechtsberger, after previous study, he worked energetically at counterpoint, fugue, and canon, with the result that his master declared him to be a very unsatisfactory and unpromising pupil. His relations with his fellow-musicians were not very friendly, for he thought poorly of most of them and did not disguise his opinion. But he won many ardent friends among aristocratic amateurs. The opportunities of Beethoven's youth had been singularly meager. He could have heard but very little choral music of good quality, and though his experiences were more rich in the line of operatic music, he could have heard very few operas that were better than second rate till he was nearly twenty; and his knowledge of orchestral works was equally limited, both through his living at Bonn and by the obvious fact that hardly any first-rate and mature symphonies existed before the year 1786. His musical education was also to all appearances very backward, but that may possibly have been a minor drawback, as he was forced to develop his own powers and find out his own way in art, and was thereby strengthened in individuality and character. (See the biography of Beethoven in another section of this series.)

The most obvious feature of his compositions as a whole is the immense preponderance of works in the form of sonatas. At the beginning of his career he published thirty consecutive works, every one of which is in sonata form; and in the whole list of his works—including masses, songs, variations, fugues, cantatas, and an opera—more than one-half are of the same order. The explanation lies in the fact that the artistic progress of music for nearly two hundred years had centered round the development of harmonic forms, of which the sonata is the highest type; and Beethoven, as the most highly gifted musician of his time, endowed with the keenest feeling for design and expression, naturally adopted the form which afforded him the richest opportunities; and circumstances being in every way favorable, he carried the treatment of the sonata to the highest perfection of which that form of art seems capable. He infused into it a new element of meaning and expression, without losing hold of the perfect balance of the design, and he immensely enriched and widened the scope of art in all directions to make room for the force and variety of his ideas; so that in the end the lover of strong impressions finds all he longs for, while the worshiper of abstract perfection in art rests satisfied that Beethoven was essentially a master of form.

In his early period, up to Opus 50, the influence of the style of the previous generation is more obviously apparent. This period, lasting till about his thirty-third year, comprises his first two symphonies in C and D; three concertos, the well-known septet, and a number of fine sonatas, such as that in C sharp minor, Opus 27, that in A flat with the variations, the remarkably rich and interesting one in D minor, and the superb "Kreutzer" sonata for pianoforte and violin. In some few of these, such especially as the last two, he gives a foretaste of his finest qualities; a variety and a scope, and a power for manipulating his design which no man ever showed before. After Opus 50 he passed into a new and more emotional and vigorous manner—the style of his best and happiest years. The mass of his best known and best loved works succeeded each other in rapid succession. They form a remarkable list, even if we consider only those representing his most important achievements up to about the year 1810, when he was forty years old.

Meanwhile he had been gradually passing under the influence of the two greatest trials of his life, which permanently affected his moods and character. The first and most obvious was his deafness. The other was the trouble with his nephew, which brought upon him lawsuits and many vexations. His work was for a time seriously interfered with, and constant worries caused him to become more morose and isolated than ever. His deafness reacted upon his art and more than ever intensified his originality and depth of thought, while his other troubles intensified his earnestness and style of utterance. To these two influences may be chiefly attributed the final change of his style, which began to be apparent soon after Opus 90 in such works as his E minor sonata (Opus 91) and his F minor quartet, and found its highest expression in the last five sonatas, the last quartets from Opus 127 onward, the great mass in D, and the final and greatest triumph of his life, the "Choral" symphony (Opus 125).

Beethoven was impelled to widen out and enrich his scheme in every respect. His thorough appreciation of the pianoforte, with its new opportunities of effect, derived in a measure from the important adjunct of the pedal, caused him to adopt, in writing for that instrument, a much more powerful style, and to employ means which at once widened the range of sound and produced a far greater volume of it than had ever been heard or thought of before; while his instinct for harmonic variety and the effects which are obtainable by new and striking progressions and subtle use of modulation enhanced to the highest degree his power of expression. In his symphonies he adopted from the first a larger group of instruments than his predecessors—invariably including clarinets with oboes as an additional element of color—and he soon found out how to use the various instruments, wind, strings, and drums, with more genuine independence, and with more real sense of their respective characteristics, and a more

perfect blending into one complete whole than his predecessors had done. In grouping his movements, too, he soon became more free than they had been. At first he adopted a scheme of four movements, but soon found that much was to be gained by varying their order, number, and character. In some of his finest sonatas he adopted a group of three movements, and even sometimes reduced it to two, as better adapted to give individual character to the complete work; while he sometimes extended the scheme to five movements, as in the "Pastoral" symphony. But he set his impress equally upon all the movements. His first allegros became more definite in character, and more closely knit by the use of short incisive figures instead of long melodious subjects; his slow movements passed out of the phase of being like the old opera arias into the most romantic and impassioned forms, full of human feeling and even dramatic effect.

His last movements grew more serious and solid and dignified than had been usual with earlier composers, while in changing the minuet movement (which had represented the dance type in a graceful and uniform manner) into the scherzo, he gave to art one of the most vivid, characteristic, and effective of all modern art-forms—one eminently calculated to express his sense of humor, fun, wit, irony, and subtlety of thought; and at the same time supplying a much more complete counterpoise to the sentiment of the slow movement than had before existed in the group of sonata movements. The slow introductory movements he sometimes adopted were quite a new departure in art. Previous to his time such movements had been extremely limited in range of harmony, and mainly formal in character. He entirely transformed them by introducing remarkable modulations and interesting ideas and devices of form; and sometimes developed them to a high pitch of importance. The introductions to the "Kreutzer" sonata, to the symphonies in B flat and A, and to the overtures to "Leonore" Nos. 2 and 3 are indeed among the most wonderful of his achievements. In the internal organization of the larger movements a like power of expansion is shown in the wonderful episodes, and the unexpected digressions (which are always perfectly coherent to the design), and the novelty and interest and wide range of his codas.

His tendency toward direct and decided expression is marked by his frequent adoption of a recognizable purpose in composing his works, as illustrated most remarkably in the "Eroica" symphony, in the "Pastoral" symphony, and in the two sonatas which bear distinct names. In the C minor symphony and the seventh in A an equally strong impression of something behind the music is apparent, and in all these respects he became the first notable exponent of the modern tendency toward what is sometimes called programme—which really means illustrating by music some definite conception, or circumstances which have a poetic or dramatic import external to the music itself. But with him the work never depends upon the programme for its effect, and he is careful to avoid attempting to paint scenes in musical figures; and some of those movements which are most obviously founded on an idea external to music are specially perfect and beautiful in form. He understood art too well by instinct to be misled into thinking that mere force, or vehemence, or definiteness of expression can make good works of art; and the greatness of his effects consists even more in the perfect management of the relative parts of his entire works, and their bearing upon one another, than in the mere ideas themselves.

His methods of composition were also very different from those of his predecessors, except J. S. Bach, for he rewrote and remodeled everything over and over again. Even his ideas were recast and reconsidered many times over before he was satisfied with them, and the contents of his numerous sketch-books bear eloquent testimony to his patience and self-criticism. His methods of work were much more like those of *littérateurs,* poets, painters, and sculptors than those usual with musical composers, and his works accordingly bear the marks of a higher degree of concentration and a wider range of expression and design; and the sum of the result is the richest and most perfect form of abstract instrumental art which exists in the whole range of music.

Contemporary with Beethoven, but representing an earlier state of art in many ways, was Johann Nepomuk Hummel (1778-1837). He had the great advantage not only of being Mozart's pupil, but of living for two years in his house. In his prime he was considered the most brilliant of German pianists, and had a very high reputation as a composer. He had a great talent for the ornamental part of music, and produced many large works which have a certain elegance and finish, but comparatively little substance. He exercised considerable influence upon many composers for the pianoforte in the succeeding generations, including Chopin.

The composers who came after Beethoven tended more and more to aim at direct expression of ideas external to music, but they immediately began to lose hold of full mastery and control of design. This is strongly noticeable even among his junior contemporaries.

Karl Maria von Weber (1786-1826) is chiefly important through the position he occupies as the first representative of true German national opera, in spirit and in method; but his instrumental music also has a position of some importance in history. He had great gifts, considerable sense of effect, and a highly strung and imaginative temperament. His sonatas illustrate the tendencies of modern instrumental music, in the skillful use of pianoforte effects, the scope afforded for the display of virtuosity, and the predominance of sentiment over closeness and concentration of design. In such things Weber shows the insight of the performer rather than the musician, of the elocutionist rather than the genuine orator; but his methods and treatment of the instrument undoubtedly impressed very distinguished composers in later times, and his influence upon art in that respect cannot be gainsaid. His impulse for adopting a definite external idea is most strongly emphasized in his "Concertstück" for pianoforte and orchestra, written in 1821, which was avowedly written to illustrate a fanciful episode about a knight and a lady in the days of the Crusades.

His genius shone at its brightest in the management of orchestral effect, as illustrated most happily in his famous overtures to "Der Freischütz," "Oberon," and

"Euryanthe." In his use of the characteristic qualities of tone of different instruments to illustrate special dramatic or poetic ideas he is one of the foremost of modern composers. He specially delights in things weird and magical—the music of the "Wolf's Glen," the magic music of fairies. In these things he expresses a trait of the Teutonic disposition, and also shows strongly the influence of the theater. Here again it is perceptible that the influence which raises him to his best achievement is a conception external to music, and not the spontaneous musical impulse such as commonly impelled composers before Beethoven's time.

The position of Franz Schubert (1797-1828) in the history of art is centered mainly upon his songs; but his position as a writer of instrumental music is by no means insignificant. His opportunities in youth were even less favorable than Weber's. His natural impulse was to look for external inspiration in poems, and under such influence he was at his best, and produced magnificent songs in quite early years. His models in instrumental music were not of the best, and his early efforts in the line of symphonies are comparatively tame; but as his experience of music enlarged, he found the way to express his ideas more completely in instrumental form. He was always uncertain in the management and control of design, but ideas of every kind were always ready in profusion, and take the hearer with them by qualities which are more direct and more in consonance with modern spirit than such purely artistic considerations as beauty and balance of design.

Of all great composers Schubert is the one who depends most on the actual attractiveness of his musical ideas and his musical personality; and these qualities have exercised great influence upon many composers of high rank in later times. The charm lies far more in his spontaneity than in his power of development or mastery of form. Judged from the abstract point of view as absolute music, his works of the sonata order are often obviously redundant and imperfect in design and bear cutting without much injury. Schubert in his profusion attacked all branches of instrumental music, and the best of his works of this kind belong to his later years, when his experiences had been enriched by hearing more first-rate music, such as some of Beethoven's most inspiring works. He set his seal upon this branch of art especially by his last two symphonic works—the delightful fragment known as the "Unfinished Symphony" in B minor and the grand symphony in C major. These are the first orchestral works on a large scale in which his genuine characteristic musical nature shows itself, not only in the ideas and the manner of treatment, but even in the scoring—which is quite modern in its effect. The B minor fragment was written in 1822, and therefore preceded Beethoven's Ninth symphony, while the C major symphony was written in 1828, after the appearance of that immense work; and the influence of Beethoven here appears most strongly, alike in the vigorous and full treatment of a large orchestra, in the characteristic scherzo, and in the romantic tendency of almost every movement. Of his other instrumental works the most impressive are the "Rosamunde" *entr'actes,* the quartets in D minor and G, the quintet in C, the octet, the pianoforte trio in B flat, and some of the sonatas. But it is also noticeable, as a sign of the times, that among the most permanently interesting are works which are definitely outside the circle of sonatas, such as the great fantasia in C, and some of the small impromptus and "Moments musicaux."

Ludwig (or Louis) Spohr (1784-1859), owing to the length of his career and the late date of the appearance of his most important works, seems to belong to a later generation than Weber and Schubert, although he was born before either of them. He showed his powers as a violinist very early, and, combining natural aptitude with singular perseverance, he rightfully won the reputation of being the greatest German violinist before he had long passed the years of his youth. His first large composition, a symphony in E flat, was soon followed by works in almost every form—operas, oratorios, cantatas, concertos, quartets, and symphonies. He wrote effectively, though not always judiciously, for the voice, but his chief importance lies in his connection with violin music and orchestral music, and among his firmest titles to fame is his invaluable "Violin School."

In the matter of style he was quite out of sympathy with Beethoven, adopting a chromatic and sentimental manner which is curiously at variance both with his own personal character and the best spirit of his age. But his impulse was as much to seek inspiration and motive external to purely musical considerations as Beethoven, and he had a very predominant taste for new experiments.

Spohr's labors have a very wide range, but he is historically most important in matters connected with the violin and the orchestra. The perfection of his instinct for his own instrument gives his compositions for it very high technical value; while his skillful orchestration marks a distinct advance in the use of variety of color and effect of a modern kind. The influence of Mozart is more apparent than that of any other master, but his sentiment and his use of varieties of color for distinct ends are essentially modern. He was a man of strong character, and his reputation in his lifetime was extraordinarily high; but his style was too deficient in genuine breadth and nobility to exert much permanent influence on his successors.

CHAPTER XXV

MODERN INSTRUMENTAL MUSIC

Berlioz—Design—Programme—Instrumentation—Mendelssohn—Chopin—Polish and Parisian Influences—Schumann—Teutonic Disposition—Virtuosity—Liszt—Other Representatives of Instrumental Music.

THE most notable composers who were born in the early years of the nineteenth century illustrate in a marked manner the general tendencies of artistic progress in instrumental music since Beethoven. Hector Berlioz, born 1803; Mendelssohn, 1809; Chopin, 1809; Schumann, 1810; Liszt, 1811; Henselt, 1814; Stephen Heller, 1815; Raff, 1822; Rubinstein, 1830, all show a disposition to drop the sonata form, and to seek new principles of procedure and greater variety of design, to meet the requirement of new types of musical ideas, and new ways of looking at music.

The works of the first member of this group seem to emphasize most forcibly the tendencies toward "programme" and independence of form. But it must be observed that the French had never shown any aptitude for pure instrumental music, and needed the stimulus of external ideas to excite them to musical utterance. The stage was their natural field of artistic activity, and the only music they had succeeded in at all conspicuously was in some way connected with it, either as actual operas or as ballet tunes. The fact that Berlioz wrote large instrumental works on theatrical lines is, therefore, less significant historically than the fact that a programme was so frequently adopted by Teutonic composers. All the traditions of classical art were distasteful to his eager and impatient temperament. He regarded them as superfluous, and sought to employ music of the largest caliber, with the most profuse resources of the orchestra, to express stories and human circumstances which struck him as likely to be effective and interesting in a musical dress; and he hoped to attain, by following the working and sequence of the extra-musical ideas, an orderliness and aspect of design which should satisfy the mind as well as the classical types of form and development which he gladly dispensed with.

His gifts were strongest in the direction of rhythm and color. His excitable disposition was particularly susceptible to the qualities of tone of instruments, and he set himself deliberately to develop remarkable effects of instrumentation, and succeeded so well that it has given him a unique place among the foremost representatives of modern art. The masters he worshiped were Beethoven—for the force of his expression—and Gluck—for his dramatic power and insight. He was also under the influence of Spontini to some extent, and, in a lesser degree, of Mozart. But he was more influenced by the style of their utterances than by their artistic principles. He always depended upon the stimulus of a strong programme for his guide in action. (See the biography of Berlioz in another section of this series.)

Though Mendelssohn's instrumental works are much less conspicuously of the programme order, his position as an essentially classical composer intensifies the inferences which his attitude in instrumental music suggests. Of all his numerous and popular solo works for the pianoforte and organ, hardly one belongs essentially to the sonata order. He infused new life into the elastic and perennial forms of prelude and fugue, both for organ and pianoforte, and he produced one admirable example of the variations form in the "Variations sérieuses" (1841). He was conspicuously successful in what he called "Songs without Words," which are short characteristic pieces in various forms, written at different times in his life from 1830 till the end. He was equally successful in organ works, and it is specially significant that most of those which are called sonatas are so only in name, and rarely have anything of the typical sonata character or principle of design about them. He was less successful in his capriccios and fantasias for the pianoforte, for in them his taste for brilliancy is shown at the expense of the musical material. The same gifts of brilliancy are applied, with much happier results, in his concertos for pianoforte and orchestra in G minor (1831) and D minor (1837), and in the concerto for violin and orchestra (1844), which is one of the very finest of all his works. In pure orchestral music he appears at his best in the music for the "Midsummer Night's Dream." Though comprising a certain quantity of vocal music, the most important parts of this work are the instrumental movements, such as the overture, scherzo, and notturno, which are among the most characteristically effective of modern orchestral works.

For all his most successful symphonies he adopted distinctive names. He wrote a great number in youth which have not survived. Only the thirteenth, in C minor, is occasionally played. The earliest which has maintained any hold on the musical world is the "Reformation" symphony, in which he endeavored to carry out something of a programme by the use of such features as the famous formula for the "Amen," used at the Roman Church in Dresden, and familiar to musical audiences in later days by its use in Wagner's "Parsifal"; and also by the use of the famous chorale of Luther, "Ein' feste Burg."

Mendelssohn was a classicist by nature, but even he fell in with the tendencies of his time; and though he was too wise to think weakness of design could be compensated for by programme or obviousness of meaning, he nevertheless in these most important cases allowed his inspiration to be impelled and nourished by a definite purpose.

The branch of chamber music is the one in which the traditions of the sonata persist most conspicuously. In combinations of pianoforte with other solo instru-

ments, composers seem to find opportunities to do something new in that form which are less attainable in other branches of art. Mendelssohn was very successful in that line, and his trios for pianoforte and strings in C minor and D minor are among the most universally popular of all works of that class. His quartets, quintets, and octet for strings, though sometimes rather orchestral in style, are also favorite examples of that refined class of art.

Chopin was born less than a month after Mendelssohn. It illustrates the branching out of music into many different forms and styles that men so preëminent in art and yet so different in musical character should have been born so near together. Chopin is one of the most conspicuous representatives of the most modern type of music, for he is thoroughly independent of the conventions of classicism in art; but he is so far from being inartistic on that account, that the perfection of delicacy with which he applies all the richest resources of technique to the expression of his thoughts is almost without parallel. Moreover, though so specially notable as a master of the technique of performance, he really has musical thoughts which are worth expressing, and a genuine musical personality; and even the ornamental parts of his work—which form so important a feature in the stock in trade of virtuosi—in his case generally have real musical significance and beauty.

A great deal of the individuality of Chopin's music comes from the race to which he belonged and his early surroundings. His native country, Poland, had a long tradition of misfortune to look back upon; and nations in such circumstances commonly relieve their feelings in poetry and pathetic song. It appears to intensify the instinct for things imaginative, as well as racial characteristics. Chopin, who was born near Warsaw, imbibed the spirit of the Polish national music and dancing from early years, though their influence did not bear full fruit till experience had matured his powers. He began his career as a pianist, and before he was twenty had almost surpassed all rivals. He journeyed to Vienna and other musical centers, giving concerts, and finally settled in Paris in 1831, just at the time when that city was fermenting with romanticism in literature and art.

His compositions up to that time had comprised the set of studies, Opus 10, which are undoubtedly the finest examples of their kind ever written for any instrument, and some of the preludes, which are among the most interesting and poetical of his works. He had also written two concertos for his own use and a few movements representing or reflecting the style of the national dance music. But the mass of his mature and completely characteristic music was produced after he settled in Paris. Closer contact with musicians of high attainments, opportunities of hearing more music, and the romantic and intellectual ardor of the time widened his horizon and raised his standard, and he rapidly enriched the art with his great chivalric polonaises, the romantic ballades, the poetical nocturnes, the brilliant scherzos, the interesting and original sonatas, and many other types of very characteristic art. He uttered his thoughts with complete certainty only through the medium of the pianoforte. He never became master of orchestration even sufficiently to write the accompaniments to his concertos with due effect. But his work for the pianoforte is so marvelously perfect in its adaptation to the idiosyncracies of the instrument, that it becomes historically important on that ground alone. His work is not often great in conception, or noteworthy in design, but it is the spontaneous expression of a poetical, refined, and sensitive temperament, and his style has exercised an almost universal influence upon writers of pianoforte music since his time, except in the case of a few specially strong-natured composers.

The very next year after Chopin, Robert Schumann was born. He represents a phase of music as characteristically modern as Chopin's, but of different quality. The points where the two composers touch is in the romantic and poetical character of their ideas, the warmth of color and richness of tone, and the strongly marked diversity of method from the old sonata type. They differ in depth of feeling and intellectuality. Chopin is at once lighter and more quickly sensitive—combining the poetry of the Pole with the alertness of a Parisian. Schumann is more reflective and intellectual, and saturated with Teutonic earnestness. Schumann indeed was the higher type of man, of purer aims, though of less brilliant skill. He fell under the influence of the romantic movement in German literature—especially under the spell of Jean Paul Richter—and he transmitted the figurative and metaphorical methods of this literature to his music.

Schumann's work was divided into a series of definite periods, as had been the case with Bach. He devoted himself at first mainly to writing sets of short and vivid pianoforte pieces, of wonderful variety of character and form. With these were interspersed a few works on a larger scale. In all lines he endeavored to find new and more elastic methods of applying musical art to the purposes of expression; and most of his pieces have definite names and special meanings, which are sometimes indicated by a verse of poetry. In the year 1840 he devoted himself mainly to song-writing. That was the year of his marriage with Clara Wieck. In the following year he wrote several symphonic works. The first which can be said maturely to represent him is that in B flat. It is the one of all his works which is most nearly on classical lines. In the second he tried experiments in new lines, and endeavored to unify the whole work by using characteristic figures throughout. It was subjected to much alteration before it was finally published as symphony No. 4, in 1851. In the year 1842 he occupied himself mainly with chamber music, and produced two of his most popular works—the pianoforte quintet and the quartet in E flat, besides string quartets and other examples of the same order of art.

In later years Schumann addressed himself to choral music and completed the series of his great instrumental compositions with the fine symphony in C major (1845-46) and the one in E flat, known as the "Rhenish" (1850), and the music to "Manfred," the overture to which is one of his finest and most complete orchestral works. But fine and noble in spirit as these are, he set his seal most effectually upon works in which the pianoforte takes the most prominent position; and especially those in which he endeavored to develop a new scheme or method of

artistic procedure, and to use music as a vehicle for poetical thought. Much of the music of his later years suffers from the gradual increase of disease in the brain which caused his death.

It would be hard to find a more conspicuous contrast to Schumann than Franz Liszt, who came into the world but a year after him. He is mainly important in musical history as the representative of the most advanced standard of pianoforte technique, and the most brilliant virtuoso of his instrument who ever lived. He, as it were, summed up the labors of all previous players and inventors of devices of performance, and crowned them by his own special gift for contriving new and yet more brilliant effects. In his original compositions he was noteworthy as a prominent representative of radical theories for devising new principles of design and development; abandoning deliberately the classical principles of form, and trying to make movements intelligible by employing characteristic figures in a manner like the use of *Leitmotiven* by Wagner in music-dramas. His most important contributions to art in the line of programme music are the "Faust" and "Dante" symphonies and the thirteen symphonic poems, which are specially remarkable on the score of orchestral effect; for his sense in that direction is of a kindred nature to his instinct for pianoforte effect. His pianoforte concertos also are remarkable for their brilliancy and novelty of treatment, and so are his pianoforte studies. Although a great proportion of his works consists of transcriptions of songs, opera airs, and national tunes, these are noteworthy for the truly extraordinary and intricate skill with which the resources of the instrument are applied.

In the same year with Liszt was born Ferdinand Hiller, who was an efficient pianist, and a successful writer of pianoforte music, symphonies, and other kinds of music, of artistic but not very characteristic quality. He was a great friend of Mendelssohn's, but long survived him. He died in 1885.

As the pianoforte has become the familiar domestic instrument of the whole world it is natural that composers who aim at supplying music for it should spring up in legions. But not many have impressed sufficient individuality into their works to make them of any real historic importance. Among famous players of modern times Sigismund Thalberg takes high rank; in his time he was thought worthy of being compared with Liszt himself. He was a year younger than that master, being born in Vienna in 1812. He had an inventive gift for pianoforte effects and technical feats similar to Liszt's, though on a smaller scale. His style was brilliant, but much quieter, and his compositions were proportionately tamer than Liszt's. They are, indeed, more considerable in quantity than quality, though some of his studies are happily conceived and refined in style. He died at Naples in 1871.

Of far more poetical and real musical temperament was Adolf Henselt, who was born at Schwabach, in Bavaria, in 1814. He was a pupil of Hummel, and became a very considerable pianist in his early years. He played with great success in St. Petersburg in 1838, and was made court pianist, and that capital became his home from that time till his death in 1889. He had a distinctly individual way of treating his instrument, both as composer and performer; obtaining great effects of sonority without vehemence, through the actual fullness and spread of his harmony and the genial warmth of his ideas. His works are few, confined to two books of études, some lyrical pieces, and a concerto. As a warm admirer of Weber he devoted great pains to editing and adapting his instrumental works to the capacities of the modern concert pianoforte.

Stephen Heller was born in Pesth in 1815, and is one of the most widely popular of pianoforte composers. He combined a wealth of graceful, poetical, and refined ideas with a very considerable sense of finish and a capacity to knit little movements into compact unity. Without being great, he certainly occupies an honorable position in his own field. He settled in Paris in 1838, and rarely moved from there till 1888, when he died. His works are mainly études of a not very advanced standard of difficulty, and collections of short pieces known as "Promenades d'un solitaire," "Nuits blanches," etc.

Among representatives of instrumental music must also be counted William Sterndale Bennett, who was born in 1816, at Sheffield, England. He began his musical career as a choir-boy in King's Chapel at Cambridge, and his conspicuous talents caused him to be sent to the Royal Academy of Music, of which he ultimately became principal in 1866. He was an admirable and refined pianist, of a quiet school, and wrote a considerable quantity of delicate and artistic pianoforte music, including the sonata called "The Maid of Orleans," in which a programme is very definitely indicated. His works on a larger scale comprise some poetical overtures, such as "Parisina," "The Wood Nymph," and "Paradise and the Peri," and an effective concerto for pianoforte. He was one of the first Englishmen in modern times to develop any sense for orchestration. He died in 1875.

A conspicuous composer in all branches of instrumental music was Joachim Raff, born at Lachen, in Switzerland, in 1822. He began life as a schoolmaster, and was a man of culture and considerable general knowledge. From 1850 onward he enjoyed a remarkable degree of popularity all over Europe. He had a certain fund of poetry and romantic feeling, considerable instinct for effect, and extraordinary facility. He was a good deal in contact with Liszt, who was kind and helpful to him, and he avowedly allied himself with what was considered the advanced school of those days. He was fond of giving names to his works, and endeavoring to treat them as poems. Of his ten symphonies several bear distinctive names, such as "Im Walde," "Lenore," "Frühlingsklänge," "Im Sommer"; but in reality they do not break away from the traditions of sonata form in any very marked degree. His orchestration is effective and full of color, and in many works of different types the texture is rich and elaborate, as, for instance, in his violin sonatas. His works in general show considerable gifts of invention, but are very unequal, both in style and intrinsic value. He died in 1882.

Anton Rubinstein, the Russian composer—the most poetical and imaginative of modern pianists—was a prolific writer in every branch of art, and gifted with genuine musical ideas. One of his chief characteristics was impetuosity, and it is possibly owing to

this circumstance that he was more successful in ideas than in construction. His work resembles in those respects the literature of his great fellow-countryman, Tolstoi. Indeed, it seems to be the rule with the artistic work of Slavs that the power of creating intrinsic interest is considerable, but that the faculties which are needed for concentration and systematic mastery of balance of design are proportionately weak. This is equally true of the very national composer Tchaikovsky (1840-93), whose gifts were exercised with characteristic results in concertos and other forms of instrumental art. Mention should also be duly made of the Russian composer Borodin (1834-87), who illustrates the same impetuous ardor, combined with a sense for technical feats in pianoforte playing of the same brilliant and surprising order as Liszt's.

The one great representative of the highest forms of instrumental music in recent times was Johannes Brahms (1833-97). The austerity and sternness of his musical character caused the public to be very slow in recognizing him; though he had for constant champions such great exponents as Madame Schumann and Joachim. Brahms had no sympathy with the methods of the modern music-drama, nor with the theories of composers who attempt to apply those methods to instrumental music. He was at once a musical intellectualist and a man of powerful and concentrated feeling. He seemed to judge instinctively that self-dependent music is artistically intelligible only on grounds of design and development; and he applied all the artistic resources which the long period of musical development had made possible to the expounding of his musical ideas in lofty and noble symphonies, in splendid examples of all kinds of chamber music, such as pianoforte quintets and quartets, trios, string quintets and quartets, and other combinations of solo instruments. It must be confessed that his powers were so great that he found how to do something new and individual in the old forms of the sonata order.

He did not attempt symphonies till comparatively late in life, No. 1, in C minor, being Op. 68, and the date of its appearance 1876, though it was actually written much earlier. The second, in D, followed in 1877, a third and fourth in F and E minor followed in later years, as well as two fine, difficult concertos for pianoforte, one violin concerto, one double concerto for violin and cello, and two overtures. His treatment of the orchestra was austere but powerful; as though he disdained the subtle seductions of color, and used only such grave and almost neutral tints as befitted the self-contained dignity of his ideas. He obviously eschewed programme even in pianoforte pieces; but his numerous capriccios, intermezzos, ballades, and rhapsodies are as full of genuine impulse as the best works of the programme composers, and are often very original in design. He is also one of the few great masters of the variations form—which is one that only the very greatest composers have excelled in—and has produced superb examples for orchestra as well as for pianoforte.

The branching out into variety of style and method which is so characteristic of the progress of music is illustrated by the increase of the influence of various national styles of expression upon notable composers. Hungarian music led the way in this respect, and influenced Schubert as well as Liszt and Brahms. Russian music followed, as above indicated, and in later times Norwegian and Bohemian music have come prominently forward. The former is conspicuously illustrated in the person of Edvard Grieg (1843-1907). He adopted in all his compositions certain fantastic and piquant traits of harmony, rhythm, and melody, which appear to be drawn from the national style of his country. He had a very happy gift for knitting his little lyrical movements into compact and deftly finished wholes, and his sense for effect both with pianoforte and orchestra was very keen. Though the intellectual processes of concentrated development were not much in his line, the piquant novelty of his diction gained also for his violin sonatas and for his pianoforte concerto a wide popularity.

Bohemian music is represented by Antonin Dvořák, who was born in 1841 at Mühlhausen, Bohemia, where his father was butcher and innkeeper. He played in town bands, and in the National Theater at Prague, and did not come into public notice as a composer till comparatively late. But when once started, about 1877, his progress to world-wide fame was very rapid. He is to be credited with several admirable symphonies, and a great deal of fine and interesting chamber music. He is generally at his best in the national style, which is his true sphere, and in the expression of such romantic folk-stories as "The Specter's Bride," and in the superb sets of "Slavische Tänze." He is one of the greatest recent masters of orchestration; and though in mastery of design and consistency of style he is a little uncertain, the profusion and freshness of his ideas place him very high among the composers of his time. He died in 1904.

Of composers who have done honorable and skillful work in the instrumental lines there are in modern times too many even to catalogue. The above have so far made most mark upon history, and can only be supplemented by reference to names of such high distinction as Niels Gade, the Dane; Max Bruch, an admirable master of choral as well as instrumental effect, and the writer of justly popular violin concertos; Karl Reinecke, a prolific and successful composer; Felix Draeseke, a composer gifted with highly original and romantic ideas; Xaver Scharwenka, a very successful composer of artistic pianoforte music; Johann S. Svendsen, the Norwegian composer of overtures, symphonies, and chamber music; the admirable organist and writer of organ and chamber music, Joseph Rheinberger; the popular composer of brilliant pianoforte music, Moritz Moszkovski; the highly gifted but unfortunately short-lived Hermann Goetz; the Polish born Jean Louis Nicodé, a very highly gifted composer of instrumental music of various kinds; and the British born Eugen d'Albert, one of the finest pianists of the age, and possessed of very high gifts as a composer.

In France, purely instrumental music has been less cultivated, but a few of her composers have written some effective music, mostly of a light and unclassical character; among others, Delibes, who wrote such charming ballet music as the "Coppélia" and "Sylvia"; Lalo, who wrote chamber music, and very effective violin concertos, as well as orchestral music; Saint-Saëns, who attacked classical forms of art in an

unusually serious mood for a Frenchman. Italy is mainly represented by Sgambati, a pupil of Liszt, and the composer of much effective chamber music and other instrumental music, including two symphonies. The natural field for English composers seems to be choral music, but instrumental music has also thriven remarkably well of late in the hands of such composers as Mackenzie, Stanford, Cowen, Cliffe, and several younger composers, some of whose works are well entitled to serious consideration and study.

CHAPTER XXVI

MODERN OPERA

Opera in Italy since Gluck's Time—Rossini—Opera in France—Meyerbeer—Gounod—Other Recent French Representatives—Germany—Continued Aspirations for National Opera—"Fidelio"—Spohr—Weber—"Der Freischütz"—Weber's Position and Influence—Wagner—Early Influences—Maturity First Attained in "Der Ring des Nibelungen."

THE composers of Italian opera after Gluck's time, unaffected by his exhortations to reform, continued to concentrate their efforts on pleasing their audiences. In this direction they succeeded extremely well. The most conspicuous proof of the fact was the career of Gioachino Antonio Rossini (1792-1868). He won his first great success in opera seria with "Tancredi" in 1813. The music, though often borrowed from familiar sources, exactly hit the taste of typical opera audiences, and from that time what is known as the Rossini fever began, and spread by degrees over the greater part of Europe. Several buffa operas followed "Tancredi," and he had one or two checks before he arrived at the full measure of his popularity. "L'Italiana in Algeri," produced in Venice in the same year as "Tancredi," was a success, "Aureliano" was a failure, so was "Torvaldo e Dorlinska," and so at first was the famous "Barbiere" (1816). But this last failure was merely owing to the fact that the Romans, for whom it was written, were much attached to a setting by Paisiello, and regarded it as an impertinence of the young composer to use the same subject. In the end the superior verve and tunefulness of Rossini's work won its way, and it still holds a prominent place in the class of opera buffa.

His next important opera seria was "Otello," which came out at Naples in 1816, and the rest of his most successful works in the purely Italian style consisted of the opera buffa "Cenerentola" (Rome, 1817), "Gazza Ladra" (Milan, 1817), "Mosè in Egitto," a sort of dramatic oratorio (Naples, Lent, 1818), "Ricciardo" (Naples, 1819), "Ermione" (1819), "Donna del Lago" (Naples, 1819), "Bianca e Faliero" (Milan, 1819), "Maometto Secondo" (Naples, 1820), "Zelmira" (Naples, 1820), "Semiramide" (Venice, 1823).

The facilities for producing operas in Naples were brought to an end in 1820 by an insurrection which got rid of the King, and at the same time reduced the resources of the famous opera manager Barbaja, who had hitherto combined the operatic business with the farming of gambling houses. Rossini, therefore, was induced to go to Vienna, and "Zelmira" was written with more care than usual, with a view to performance there. In 1823 he went to London, under contract with the manager of the King's Theater, Benelli, to produce a new opera. He was extravagantly fêted, and made a large sum of money by playing the accompaniments for singers at fashionable parties for £50 a night; but the opera manager failed, and his new opera was never completed.

He then went to Paris, where all the world again fell at his feet; and fortunately the Parisian traditions of French opera, which had always kept the dramatic elements well in sight, influenced him very happily. He began his career there with old works refurbished, some of them with new names. "Maometto" appeared again as "Le Siège de Corinthe," and "Mosè in Egitto" was revised as "Moïse." His most important work, "Guillaume Tell," with libretto by Scribe, was produced at the Académie in 1829, and it was his last. The superior type of audience he addressed in Paris made him more careful, and the result showed how great his powers were in all directions, in respect of orchestration as well as mere vocal effect. Even the style is more genuine and sincere than in his earlier productions. But he went no farther. It may have been his notorious indolence of disposition or jealousy of Meyerbeer.

It is greatly to his honor that Rossini appreciated Mozart and Haydn. His ardor for their music in his youth caused him to be called "il Tedeschino"—the little German. Their influence upon his work is conspicuous in all its better aspects and also in his use of their melodic phrases. He was much better and more artistic in his orchestration than other Italians, and was distinctly inventive in the matter of effect. He deserves credit for trying to improve the treatment of the ordinary parts of the dialogue, and for making the recitative musically a part of the work, as Mozart had often done. Whatever his shortcomings, he towered over most of his compatriots in the following generation both in ability and artistic sincerity.

His contemporary, Mercadante (born 1797), was very popular in Italy. He was educated at Naples, and wrote both buffa and serious operas, such as "Elisa

e Claudio" (1822), "Il Giuramento" (1837). He died blind in 1870. Donizetti (1797-1848), following Rossini's lines without his higher gifts, had great success with "Anna Bolena" (1830), "L'Elisir d'Amore" (1832), "Lucrezia Borgia" (1834), "Lucia di Lammermoor" (1835), "Favorita" and "Fille du régiment" (Paris, 1840), "Don Pasquale" (Paris, 1843). He was educated at the Conservatorio at Naples, and paid much attention to solo singing of the tuneful order, and was consequently very popular with opera singers as well as their audiences; and he had the advantage of being interpreted in his time by the finest singers in the world, such as Grisi, Rubini, Tamburini, Lablache, and Mario.

Bellini, born at Catania in Sicily (1802), was also educated at Naples, and learned early to concentrate his attention upon the requirements of solo singers; and they were consequently much at his service. The first of his operas to make any mark was "Il Pirata" (1827), which was written under the actual supervision of the famous tenor Rubini, who sang in it with immense success. "Sonnambula" came out in 1831, at the Scala in Milan; "Norma" in 1832, "Puritani" in 1835. He died in the latter year.

Giuseppe Verdi was born in 1813, at Roncole, where his father was an innkeeper. He had very slender opportunities to cultivate music till his eighteenth year, when he went to Milan and studied energetically for a time and learned to appreciate Mozart's music. His first public appearance as an opera composer was with "Oberto" (1839). "Proscritto" followed in 1844, and was better known later under the name of "Ernani"—the name of the famous play by Victor Hugo. His fame grew by degrees and he took an important position as an opera composer of better stamp than the immediately preceding Italian composers, with "Rigoletto"—founded on Victor Hugo's impressive play "Le roi s'amuse"—in 1851. "Trovatore" and "La Traviata" followed in 1853, "Les Vêpres Siciliennes" (1855), "Ballo in Maschera" (Rome, 1857), "Don Carlos" (Paris, 1867). These were mainly of the class popular with fashionable opera audiences, though they contain much skillful work, such as the famous quartet in "Rigoletto," where the characters are kept very clearly distinct. The influence of the sincerer type of German art began to tell upon him as time went on, and its effect is shown in "Aïda," written for the Viceroy of Egypt for performance at Cairo, in 1871. The same influence, and that of his friend Boito, are even more apparent in his "Otello," which is eminently dramatic, and shows his great powers in all branches of musical effect alike, especially in dramatic expression. His "Falstaff," which came out in February, 1893, exhibits the same characteristics. He died in 1901.

In France, in recent times, the fruits of the national instinct for the stage have been most happily shown in operatic comedies and light comic operas. These branches of opera originated from the Italian opera buffa which made its appearance in Paris a little before Gluck's time. The French composers imitated and improved upon it. Their natural wit, sense of finish and neatness, and lightness of skillful handling, all found a most suitable province for exercise, and the result in the hands of the later composers is singularly artistic and good of its kind.

One of the most successful of the early representatives of this kind of art was Boieldieu, born at Rouen in 1775. He began his career in Paris in 1797, with the opera "La famille suisse." Among his chief successes was "Le Calife de Bagdad," which came out in 1800. The most famous of all was "La dame blanche" (1825), which has had the most pronounced success of any opera of its kind. The thousandth performance was celebrated in 1862. It appears to be still alive in France at the present day. Boieldieu himself lived only till 1834.

Auber, whose successes are of a wider scope, and whose artistic powers were of a much higher order, was born at Caen in 1782. He began as an amateur, and was for a time a clerk in an office in London. He began composing little operas for Parisian theaters in 1811. Associated with the brilliant librettist Scribe, he came more into prominence with "Leicester" (1822), "Le Maçon" (1825), "Fra Diavolo" (1830), and "Les diamants de la couronne" (1841). The greater part of his work belongs to this light class of French opera comique, of which it is most brilliantly representative. His one serious opera, "Masaniello," or "La Muette de Portici," also had very conspicuous success. It came out in 1828, and made a great impression on quite different grounds from his lighter works; as he proved himself to have great dramatic powers, and used his orchestral forces for such purposes well. The opera had the singular honor of precipitating a popular revolution in Brussels, in 1830. Auber lived till after the German siege of Paris. The horrors of the Commune are reported to have hastened his end, and he died in 1871.

Another more short-lived composer of this light kind of opera was Hérold, born in Paris in 1791. He wrote much popular music for the pianoforte, and ballet music, and many operas, solid as well as light. The most famous were "Zampa" (1831) and "Le pré aux clercs" (1832). He died in 1833 of consumption. Halévy, whose original name was Levi, was born in 1799. He also wrote various operas of diverse calibers. The best of his grand operas were "La Juive" (1835) and "La reine de Chypre" (1841). They both show considerable sense of effect and skill of orchestration. Among his comic operas, "L'Eclair" (1835) was notable. He was also remarkably successful in ballet music. He died of consumption, like Hérold, in 1862.

The impulse toward scenic display, which was always liable to become prominent in French opera, even in Lulli's time, and is peculiarly noticeable in the works of Spontini and Halévy, came to a head in the works of Meyerbeer, the son of a German banker in Berlin, where he was born in 1791. He was extraordinarily clever in many ways, for in early years he was chiefly famous for his brilliant abilities as a pianist and for his remarkable gift for reading from score. He began his career as an opera composer with some German operas, which were not successful. After that he went to Italy and produced a great number of operas in a regular Italian style (much to his friend Weber's regret), and won considerable success. He also tried a combination of Italian and German styles in "Il Crociato in Egitto" (The Crusader in Egypt), which came out in 1826 in Paris.

His coming into contact with Parisian tastes turned his views in a new direction. The susceptibilities of the French to imposing spectacular display possibly indicated to him that they would be just the audience for gifts of his order. He studied French character and history carefully, and, with the congenial assistance of the librettist Scribe, made his first venture in the new line with "Robert le Diable," in 1831. He had calculated so well that the result gave him at once a commanding European reputation. He was very cautious and slow in maturing his work, calculating and testing his effects with infinite patience, and his successive operas therefore came far apart. "Les Huguenots" was produced in 1836, "Le Prophète" in 1849, having been finished as early as 1843 but kept back; "L'Etoile du Nord" came out in 1854, "Dinorah" in 1859. "L'Africaine" was kept by him for over twenty years, as he never could finally satisfy himself that he had got it all sufficiently up to his idea of effect. It was not performed till 1865, the year following that of his death.

Meyerbeer tried many styles and won popular favor in more than one, but it is as a representative of French grand opera that he is specially known to fame. He had great sense of theatrical effect without much real dramatic power. His operatic work dazzles and astonishes the senses, but does not appeal to deeper feelings or express any noble emotion. He carried the French taste for display to a climax and surpassed every one who preceded him in supplying fit music for crowded scenes and pompous spectacles. He wielded great resources with remarkable success, and used all the old conventions of arias, flourishes, and set movements without scruple.

Of very different caliber was Gounod (1818-93). His genuine sensibility is conspicuous, and his feeling for beauty of orchestral color, and even for genuine choral effect is remarkable. He studied at the Conservatoire in Paris under Halévy. Going to Rome in 1839 he became enamored of the old ecclesiastical style for a time. Then he fell in love with German music and with Berlioz, who exercised a permanent influence upon him. He won great and eminently deserved success in both kinds of opera. His lighter operas are worthy of association with the best types of this admirable branch of French art; and his great success in grand opera with "Faust," for which he had to wait so long, is too familiar to need comment. In this last the wholesome influence of German romanticism is clearly displayed, and his efforts in the direction of genuine expression are as conspicuous in his best works as they are conspicuously absent from Meyerbeer's productions. "Sapho" was his first opera (1851), and the most important of those which succeeded it are "La nonne sanglante" (1854), "Le médecin malgré lui" (1858), "Faust" (1859), "Philémon et Baucis" (1860), "La reine de Saba" (1862), "Mireille" (1864), "Roméo et Juliette" (1867), "Polyeucte" (1878).

Among the many successful representatives of modern French opera of various kinds, the following also deserve honorable recognition. Lalo (1823-92), whose comprehensive powers have been referred to above in connection with instrumental music, has also produced considerable impression with his "Roi d'Ys." Delibes (1836-91), whose brilliant gifts were most effectually shown in ballet music, was also very successful in the line of opera, especially in "Le roi l'a dit" (1873) and "Lakmé" (1883). Bizet (1838-75), whose characteristic and dramatic "Carmen" has given him such world-wide fame, was born in Paris, studied at the Conservatoire, and wrote several operas which were not very successful till "Carmen," which was his last, and came out in the year of his death. The remarkable instinct for effect possessed by Massenet (born 1842) has brought him into considerable prominence as a representative of modern French tendencies. His most celebrated operas are "Don César de Bazan" (1872), "Le roi de Lahore" (1877), the semi-religious opera "Hérodiade" (1881), "Manon" (1884), "Le Cid" (1885). A composer who has attracted attention is A. E. Chabrier (1842-93), who produced several operas, such as "Gwendoline" (1886) and "Le roi malgré lui" (1887). Ambroise Thomas (1811-96) was a most prolific composer of operas; and won conspicuous success with "Mignon" (1866) and "Hamlet" (1868). He succeeded Auber as director of the famous Conservatoire in 1871. Among the most recent composers of French opera André Messager (born 1853) is a happy representative. His "Basoche" is a very refined, artistic, and genial example of its class.

While France and Italy were already busy producing numbers of operas of all kinds, the Germans were still looking for the type of opera which should adequately represent the high standard of their taste and musical intelligence. After "Zauberflöte" a considerable time elapsed without any noticeable achievement, till Beethoven had at last found a subject which satisfied his scrupulous taste, and brought out "Fidelio" in 1805. In the interim since the "Zauberflöte" a good deal of progress had been made in orchestral art and in the development of the resources of expression. Beethoven himself had written his first three symphonies and a large number of sonatas, and the whole development of his first period lay behind him, so that "Fidelio" represents a very much more modern type of expression than Mozart's work. The treatment of the orchestra is much more rich and copious in variety, and the quality of the melody much less formal.

As might be expected, the scenes which are best, musically, are those in which there is a great deal of real human feeling, as in the prison scene. In parts like the duet between Marcellina and Jacquino, and in Rocco's song, the traces of the old traditional operatic style are more apparent. As a whole the standard is too high for average operatic audiences, and this, joined with the fact that when the opera was first brought out in Vienna in November, 1805, the Austrians had just suffered serious reverses at the hands of the French, who were even in occupation of the city, caused the opera to be but a moderate success. After three performances it was laid aside till May, 1806, and then again till 1814, when it was produced in a considerably revised state. It won its way slowly in Europe, but has never had any popular success, though to intelligent musicians it represents the highest standard of noble art that has ever been put into an opera. "Fidelio," however, did not finally solve the problem of national opera, for though written to German words and of the lofty type consistent with the dignified at-

titude of Germans toward music, the subject is not German, and the music still has touches of the earlier manner, and is not distinctly Teutonic throughout.

Neither did Spohr, with the most excellent purposes, completely satisfy German aspirations, as his dramatic sense was much too limited. He had good opportunities for studying operatic requirements, as he had great experience of orchestral music, and was appointed conductor of the Vienna Opera House for a time in 1812. But his strong impulse toward music of the classical type, like sonatas and concertos, prevented his hitting the right vein in operas. The first which he brought to successful performance was "Der Zweikampf mit der Geliebten," or "The Lovers' Duel," which came out at Hamburg in 1810. The most notable of those which succeeded were "Faust" (completed 1813, performed at Prague under Weber in 1816), "Zemire und Azor" (1819), and "Jessonda" (1823). The latter was far the most successful of all, and indeed was highly appreciated in Germany for the excellent use of artistic resources and the generally pleasant texture of the whole. He wrote several more, but none of them are of any real dramatic importance.

The composer with whom the solution of the problem of national Teutonic opera is always associated is Weber. The circumstances of his early years were not very promising, but his father's aspiration to have a prodigy producing operas in childhood, at least afforded him early experience of theatrical work. The son was drilled with the view of pushing him rapidly forward by Vogler, and produced his first opera, "The Dumb Girl of the Forest," at the age of fourteen. After that he was made a secretary at the court of the King of Würtemberg at Stuttgart, and when that part of his career was unexpectedly and abruptly closed, he resumed the occupation of music and went for concert tours round Germany as a pianist, his gifts in that line being very remarkable. He was first prominently touched by the national spirit when aspirations for independence seized on the Germans after Napoleon's conspicuous failure in the expedition to Moscow. Weber's own enthusiasm was expressed in his splendid national songs and part songs to Körner's words, in the sets of the "Leyer und Schwert," which went the length of the land.

He was further identified with the national spirit through being appointed to organize a really German opera, first at Prague in 1813 and then at Dresden in the following year, where hitherto Italian opera had had a monopoly. And, finally, his Teutonic impulse found its full expression in the opera "Der Freischütz," which came out in Berlin in 1821. This, at last, was German work through and through. The style is the style of "Volkslieder" expanded so as to meet the requirements of the situation. The traces of Italian traditions have at last evaporated, and all is genuinely Teutonic, in subject and treatment alike. Moreover, the treatment is of the highest artistic quality. The orchestration was the finest and the most perfectly adapted for such purposes hitherto seen; the musical characterization of the various actors in the drama is singularly clear and happy; and the expression is of that warm and sincere kind which essentially distinguishes the German style from that of all other nations. The dialogue is still spoken, as was traditional in the earlier German forms, such as the "Singspiel"; but the continuous texture of the ultimate type of Wagner is prefigured in many parts of the work.

In Weber's next important opera, "Euryanthe," which came out in Vienna in 1823, the dialogue was set as well as the more important parts of the work, and in some respects it rises to higher levels than "Der Freischütz." But the libretto itself is so foolish that it has prevented its having general success.

Weber's last opera, "Oberon," was written by invitation for England. It is a fairy play, and not much more fortunate in respect of the libretto than "Euryanthe." Weber went over to England to launch it. He was already in a broken state of health. He lived to see the first few successful performances, in April, 1826, and had just made up his mind to return to his family in Germany on June 6, when, on the morning of June 5, he was found dead in his bed in Sir George Smart's house. Wagner only expressed the general feeling when in the year 1844, on the removal of Weber's body to Germany for reburial in Dresden, he described him as the most German of composers. The vices and virtues of his manner are alike German. His style is saturated with the Teutonic spirit. Even the vagueness and irregularity of his form in instrumental music come from his aspiration after expression, which from the first had been the conspicuous aim of Germans.

His style had much effect upon German composers generally, even outside operatic work, as, for instance, on Mendelssohn. Marschner (1796-1861) was also much influenced by him, and most naturally so, as he was associated with him for some time in the opera work at Dresden. He produced several very successful operas, all rather in Weber's style, and some of them on the same supernatural lines which Weber liked. Among the best were "Der Vampyr" (1828), which had a great success, and even a long run in England; another was "Der Templer und die Jüdin," founded on Walter Scott's "Ivanhoe." His last was "Hans Heiling" (1833), regarded as his masterpiece.

Schubert also wrote some operas, but none of them ever took any hold of the theater. His instinct was too essentially lyrical, and his susceptibilities too delicate for theatrical work. Schumann also made his effort in "Genoveva" (1850, Leipzig), which contains superb music, but does not apparently hit the standard of the stage; which, considering Schumann's introspective disposition, is not surprising.

Other German composers who did successful work for the stage are Kreutzer (1782-1849), who wrote "Das Nachtlager in Granada"; Lindpaintner (1791-1856), a good conductor, who wrote a great many solid operas; Lortzing (1803-52), a composer of good light comic operas, such as "Czar und Zimmermann" (1837), "Wildschütz" (1842), "Undine" (1845), and many others; Nicolai (1810-49), who wrote the admirably artistic and effective opera "Die lustigen Weiber von Windsor"; and Peter Cornelius (1824-74), who identified himself with the "new German" movement of the days when Liszt was at Weimar, when Wagner's career was but beginning, and produced "Der Barbier von Bagdad," which was brought out by Liszt in 1859.

The composer on whom the influence of Weber and Beethoven was exerted with most important results was Richard Wagner. This greatest representative of music-drama was born at Leipzig in 1813. His father died when he was but a few months old, and his mother was soon married again to an actor named Ludwig Geyer; so he was surrounded by theatrical influences from his childhood. He early showed a passion for things dramatic, such as Greek plays and Shakespeare, and attempted to write plays of very tragic cast himself. He heard Weber's works in Dresden and learned to worship them and Beethoven's symphonies. He began his actual career in 1833 as a chorus-master at a theater in Würzburg, where an elder brother was engaged as an actor. After this he was successively conductor at the theaters of Magdeburg, Königsberg, and Riga.

In these early years he wrote several operas in different styles, none of which were successful; and finally determined to try his fortune at the Paris Opera House, which was then regarded as the center of the operatic world. As Meyerbeer's influence was paramount there he wrote his first grand opera, "Rienzi," very much in Meyerbeer's manner, with every kind of resource he could think of which ministered to spectacular and sensational effect. But, unfortunately, though he got an introduction from Meyerbeer to the director of the opera house, he never succeeded n getting a hearing for it. The only work of his which was heard by the Parisians was the libretto for his opera "The Flying Dutchman," which the opera-manager took and gave to one of his band to set, and then performed that setting, but not Wagner's. After waiting for a long while, and enduring many privations and disappointments, Wagner had to give up all hope of a hearing in Paris.

Ultimately "Rienzi" was accepted at Dresden and performed there in 1842, and met with success; and it was followed after a little while by his appointment as conductor there. His own setting of "The Flying Dutchman" then obtained a hearing, but did not meet with so much success as "Rienzi." The latter had been more in the style people were accustomed to, and the pomp and display dazzled them, while "The Flying Dutchman" was more of the real Wagner, extremely dramatic, and unlike the familiar operas of either Italian or French pattern, and people were too much puzzled by it to enjoy it. In the end its great dramatic power, and the genuine interest of the story, as well as the very striking and characteristic music, have won it a firm position, and it is recognized as the first of Wagner's works which approximately represents him. Wagner realized the advantage of using traditional stories and national legends as the basis of his works, since they necessarily represent things out of the range of common everyday experience, and are free from the hackneyed associations which make the singing of dialogue (except in comic scenes) seem ridiculous.

He also realized that it was an advantage to choose subjects which were of special Teutonic interest—and the next he undertook after "The Flying Dutchman" was "Tannhäuser," the story of the Hill of Venus; he completed it by 1844 and brought it out in the next year. Being still more uncompromising than the previous opera, it was not received with favor; to his great surprise, since he himself did not realize that his methods would be so unintelligible to minds accustomed to conventional things. However, he was not the man to go back or write at a lower level to please a public, and went on with "Lohengrin" and completed it in 1846. Unfortunately, in 1849 he was implicated in certain revolutionary proceedings in Dresden, and had to escape to avoid imprisonment. He fled to Liszt at Weimar first and thence to Paris. This episode caused him to lose his appointment at Dresden, and he had to remain in exile from Germany for many years. Liszt meanwhile, with the ardor which characterized him, was bringing out all sorts of operas of special interest at Weimar, and among them produced "Tannhäuser," soon after Wagner's flight, and then "Lohengrin" for the first time, also in 1850. Wagner himself never heard the latter till many years later.

During his exile Wagner mainly lived at Zurich in Switzerland. He occupied himself with much literary work, which caused him to consider the possibilities of the music-drama more carefully. He also took up the earliest forms of the myths of the Nibelungs and the gods of Valhalla, and the national hero Siegfried, which are embodied in Norse as well as ancient Teutonic legends; and finding them too rich in materials for one opera, he resolved on developing them into a great cycle of music-dramas, like the ancient trilogies of the Greeks. The first, which is a sort of preface to the series, is "Das Rheingold," which was completed in 1854. "Die Walküre" followed in 1856, "Siegfried" was not completed till 1869, and "Götterdämmerung" (Twilight of the Gods) was only brought to perfection in 1874. This series forms the group comprised under the general name "Der Ring des Nibelungen" (The Ring of the Nibelungs).

His work upon the great cycle was frequently interrupted. While he was still at work on "Die Walküre" he received an invitation to conduct at the Philharmonic concerts in London for the season of 1855. His reputation was at this time a very curious one; so few people understood his music that his determination to be true to himself and act according to his convictions appeared like a sort of lunacy of conceit, and his energy to be the mere self-assertion of a charlatan. It was impossible for his visit to that country to be anything but a mockery. He tried to insist upon some necessary reforms in the arrangements, and gave his full energies to making the performances as good as possible; but, of course, he was not invited again.

A more serious interruption followed. It dawned upon him while he was in the middle of "Siegfried" that it was already a long time since he had brought anything new before the public, and that it might be unwise to let the ten or twelve years pass before the whole of the "Ring" could be completed without showing any sign of continued activity. So he set to work on "Tristan und Isolde" and completed it before going farther with the "Ring." The poem was finished in 1857, and he worked on steadily till the whole was complete in 1859. After its completion he resolved to make a new assault upon Paris to try and get his works heard. He gave concerts there with excerpts from various works, and finally, through some influ-

ence at court, got "Tannhäuser" ordered for performance. Immense sums were spent on the preparation, and after 150 rehearsals it was received with a pandemonium of uproarious opposition got up by a Parisian clique, which prevented its even being audible.

A turn of better fortune followed. He received permission to return to Germany, and about this time he took in hand the composition of the delightfully genial "Meistersinger von Nürnberg." But things had gone so hardly with him that he was on the verge of throwing up the struggle for good. Just at the right moment came a message from the young King of Bavaria, offering him a small but sufficient pension and a home in his dominions where he could work in peace. This was followed by more reassuring events. "Tristan" was performed at Munich in 1865 and "Die Meistersinger" in 1868. In 1872 he settled in Bayreuth, and the foundation of the great theater was laid. He again took up the composition of the great trilogy, and when the whole thing was complete and the theater finished it was performed for the first time in 1876. About that time he completed the poem of "Parsifal," and went on with the composition shortly afterward, and finished this last of his great music-dramas in 1882. The first performances took place at Bayreuth in the same year. He did not long survive them, for his death occurred in Venice in 1883.

Wagner's impulse was at first mainly dramatic. His musical powers grew as his career proceeded and they scarcely arrived at maturity till the beginning of the "Ring." His great advantage lay in his control of all the factors of operatic art—as he attained a high degree of mastery of dramatic, theatrical, and musical effect, and in his hands each served to enhance the effect of the others. His reforms consisted mainly in getting rid of the old formulas, such as arias, recitatives, finales, and all the set movements which disturbed and hindered the action; and in thus making each act continuous music throughout. He developed the principle of the *Leitmotiv* to the fullest extent, giving a definite musical figure to each character and situation; and using the figures all through the orchestral part of the work, instead of the old formulas of accompaniment. He enlarged the bounds of tonality so as to give himself as much room as possible for expression, and developed the resources of effect in the orchestra to the utmost. His treatment of the voice was the natural outcome of modern musical development. He reserved the finer melodic phrases for the occasions when much expression was required, and treated the rest like the old declamatory recitative, but with richer accompaniment.

CHAPTER XXVII

MODERN VOCAL MUSIC

Solo Song—Characteristic of the Modern Phase of Music—Schubert—Schumann—Brahms—Solo Song in France—In England—Revival of Oratorio—Haydn—Spohr—Lesser Lights—Mendelssohn—Thriving State of Choral Music in Combination with Orchestra.

NO branch of modern music is more characteristic or more illustrative of prevailing tendencies than the solo song, for none illustrates more clearly the relation between music and the thought expressed, or the aim of the musician to be guided by the idea rather than the conventions of classical form. The typical modern song has only become possible through the long development of the resources of art, and only through long experience and innumerable experiments have men learned what to do and what not to do in dealing with a poet's language. Songs existed from the beginning of musical time; but until the beginning of the nineteenth century they consisted either of regular definite tunes which had to be fitted to all the verses, whatever change of sentiment or accent occurred, or of crude elocutionary experiments like the settings of lyrics made by the composers of the Restoration period in England.

Many tendencies combined to bring about the close wedding of music to word and sentiment, which began to be adopted at the beginning of the century. Gluck's theories had some influence, for they caused people to pay more attention to the meaning of the words and the declamation. The development of instrumental resources and of pianoforte technique put fresh powers in the hands of composers. Mozart and Haydn both approached to the ideal of modern song here and there, and Beethoven in several cases actually attained it. Weber, through his intense sympathy with the Teutonic Volkslied, likewise produced both in his operas and in separate songs perfect examples of the true modern song; but the first composer whose personality was specially expressed in this branch of art was Franz Schubert, and he consequently stands out as the first representative song-composer of modern times.

Schubert was one of the most spontaneous and one of the least systematically educated of musicians; and his musical nature was particularly open to follow external impressions. Knowing very little of any theory of form, he was particularly amenable to the guidance of a poet, and he seems to have written his songs under the immediate impulse which the poems he read produced in him. There was hardly any development

of his powers in this respect, for some of his very finest songs were written in early years. "Gretchen am Spinnrade" was written when he was but seventeen (1814) and "The Erlking" when he was eighteen (1815). "Schwager Kronos" and "The Wanderer" followed soon after. Throughout the whole of his life he poured out song after song, and it was more the chance of a poem coming in his way than any other consideration which led to a composition. The beautiful set of twenty called "Die schöne Müllerin" belongs to the year 1823, "Die junge Nonne" to 1825, "Sylvia" to 1826, "Die Winterreise" to 1827, and "Liebesbotschaft" and "Der Doppelgänger" to the last year of his life, 1828. In all he wrote over 600, many of them long, rich, and deeply expressive works.

Scientific writers on music are fond of classifying songs into certain categories in accordance with the nature of the musical treatment. Schubert, of course, had no idea of such classification. The poems suggested to his mind the method of treatment. If the words were simple, he was satisfied to write a tune with a simple accompaniment and repeat the same for different verses; if the words were subtle and intricate in meaning, he adopted a more subtly artistic way of dealing with the musical material; if he had to tell a dramatic story he made the voice part declamatory and put the illustrative effects into the pianoforte part. It is rare that the special methods indicated by the scientific analysts persist through a song. Even the simplest have neat turns of artistic finish and subtleties of suggestion in detail, the most richly organized often have passages of vocal tune, and in the ballad-like songs every means is used to convey the musical counterpart of the words. He uses realism, color, striking harmony, polyphony, modulation, as well as melody to bring home the poet's meaning. Melody is relegated to its right place as only one of the factors of effect, and a great deal of his expression is produced by striking harmony and modulation.

Under such conditions the old idea of song has become almost obsolete and the word "accompaniment" a misnomer. The modern type of song is a complete work of art of a much more highly organized character than the old type. Harmony is an immensely more powerful means of expression than melody, and in bringing it to bear as a factor in the art-form the pianoforte necessarily occupies a far more important place than it used to do. It is through the treatment of what is technically called the accompaniment that the effects of harmony, modulation, and the rest become possible, and the resources of the composer for intensifying the poet's meaning and faithfully following his artistic intentions are immensely enhanced.

Schubert's songs were very slow in winning popular acceptance. Their very perfections were regarded as utter extravagance at first, but at the present day the best examples are regarded as the complete solution of the problem of song and are the prototypes of all modern products of the kind.

It is not necessary to discuss the songs of distinguished composers who are not particularly identified with the department of song. Spohr and Mendelssohn wrote some pleasant songs, but they were not by nature song-writers, and the same may be said of a large majority of able and conscientious composers who have shown themselves successful in other lines.

Of genuine song-writers since Schubert, Schumann is one of the foremost. His literary tastes and his poetical views on art were in his favor. He did not begin writing songs till after he had written a considerable portion of his best pianoforte music. In 1840, the year of his marriage, he suddenly threw himself with ardor into song-writing, and in one year produced over a hundred, comprising nearly all the best he composed. Schumann, like Schubert, adapted his methods to the poems he set. He was less happy than Schubert in the descriptive line, but he touched a deeper vein of emotion and reached a higher pitch of warmth in color and expression. He is most notable for his faithfulness to the poet's declamation, and the intense sympathy with which he follows every turn of thought and feeling.

Among composers whose fame is mainly centered in song-writing is Robert Franz, who was born in 1815 at Halle. Without the warmth or verve of the two greater composers, he won the affection of his fellow-countrymen by the faithful care and insight with which he followed the poet's meaning and diction—fitting his music close to every word. He died in 1892.

One of the greatest of song-writers was Johannes Brahms. A set of his early songs was among the things which first attracted the attention of Schumann, and throughout his life he was constantly pouring out songs of an infinite variety of style and form and caliber. In no department is he more thoroughly great. He is completely in touch with his poet, and applies his immense artistic resources to the ends of expression without a trace of superfluous artifice or pedantry. In later years he simplified his methods of treatment considerably. The finest songs belong to his early days and middle age, but out of many volumes of songs there are very few that have not decided point and genuine merit of the true song order.

The feeling for song-writing increases as music becomes more elastic and free in its adaptability to varieties of expression, and the number of genuine song-writers has of late become very large indeed. Among the most remarkable is Hugo Brückler (1845-71), whose settings of the songs in Scheffel's "Trompeter von Säkkingen" are of a very high order. The Norwegian, Halfdan Kjerulf (1815-68), has won a wide and well-deserved popularity for refined expression and well-varied songs. Rubinstein showed a very exceptional gift for song-writing, and produced some of the best examples of modern times; and Taubert, Lassen, Grieg, Dvořák, Jensen, and Henschel have all contributed their share.

The French conception of song is much more superficial than the German, and concentrates much more attention on the voice part. But they have an admirable literature of modern lyrics, and the foremost composers of the country have supplied the world with a vast collection of refined and pleasant settings of them. Berlioz stands at the head of these French song-composers with very characteristic examples, some of which are speculatively treated, and interesting on that account, as being out of the common line. Of modern composers Gounod was specially successful in England as well as in France, and not far behind come F. David, Massenet, Godard, and Widor.

In England song-writing reached, in the past generation, a pitch of degradation which is probably without parallel in all musical history. Mercantile considerations and the shallowness of average drawing-room taste produced a luxuriant crop of specimens of imbecility in which the sickly sentiment was not less conspicuous than the total ignorance of the most elementary principles of grammar and artistic construction, and of the relation of musical accent to poetical declamation. In those days the songs of Hatton (1809-86), and of Sterndale Bennett, and the early songs of Sullivan and those of F. Clay (1840-89), were honorably conspicuous for real artistic quality and genuine song-impulse. Though there are a good many representatives of the old school still active, the present day is represented by mature masters of their craft who can write genuine songs; such as Mackenzie, Stanford, Cowen, and Maude Valérie White, also a few younger composers, such as MacCunn and Somervell, who produce songs as genuine and as beautiful as are to be found anywhere in Europe. The impulse is certainly going in the right direction, and if the public can be persuaded not to insist so exclusively upon songs being either vulgar or trivial and vapid, the future of English song will undoubtedly be such as the nation may be proud of. (The development of music in America is fully treated in a succeeding section.)

A branch of art which is most characteristically modern, and seems to have a great deal of life in it, is the combination of orchestra with choral music and solos, independent of the stage, such as is familiar in modern oratorios, cantatas, odes, and so forth. The collapse of oratorio after the time of Handel and Bach was mainly owing to the spread of Italian operatic taste, which had moved rapidly away from choral music as soon as the Neapolitan school of composers gained hold of the world, and cared for nothing but solo-singing of the formal aria type. The influence of the prima donna was even more pernicious in the line of oratorio than in opera, for chorus is truly an essential of the latter form; and when chorus was reduced to the minimum possible, that form of art collapsed. Indeed, the Italian influence was fatal to serious and sacred music all round, and it was only in Protestant countries that the traditions of grand oratorio lingered on, and it was in Protestant countries that the resuscitation was achieved.

A sort of forlorn hope in this period is the work of Karl Philipp Emanuel Bach in that line. His two oratorios, "The Israelites in the Desert" (1775) and "The Resurrection" (1787), are both very interesting, and contain passages of great beauty and vivid expression. It is noteworthy that they foreshadow the very lines on which the resuscitation was cast, as there is an unusual amount of orchestral work in them, some of it very happily conceived.

It was, indeed, the development of orchestration, and the splendid opportunities which the combination of orchestra and chorus affords to composers, which led to the revival. In old days the instrumental accompaniment was purely secondary and subservient. The development of orchestral style and effect doubled the resources of composers in works of this class, and supplied them with a very interesting problem to solve. Mozart was in the forefront of the new development with his "Requiem," which is the most earnest and sincere of all his works. It was not finished at his death in 1791, but was very successfully completed afterward by his pupil, Süssmayer, partly from memory, and partly by repeating one of the first movements and adding new music where necessary.

The "Requiem" was soon followed by Haydn's "Creation," which forms a kind of landmark for the real commencement of the new movement. Haydn had been in England and had heard some of Handel's choral works for the first time in the last decade of the eighteenth century. Salomon had offered him an arrangement of Milton's "Paradise Lost" to set, and when he returned to Germany he had it revised and translated, and set it forthwith. It was first performed privately in the Schwarzenberg Palace in Vienna, in 1798, Haydn at that time being sixty-five years old. It spread with marvelous rapidity to all musical centers, and was received with special enthusiasm in England. He followed it up two years later with "The Seasons," which goes by the name of an oratorio and contains choruses, but is, for the most part, much too light and secular to accord with the usual idea of that form. The next work of the kind by a great master was Beethoven's "Christus am Oelberge," known also as "The Mount of Olives" and sometimes as "Engedi." Here the resources of the orchestra are even more richly used than by Haydn, but the style is rather florid and operatic. It is a comparatively early work of the great master, as it came out in 1803.

The most prominent composer in the field in the early years of the nineteenth century was Spohr, the great violinist. He began composition with the view of supplying himself with concertos, and succeeded so well that his powers as a composer were soon much in demand. He was invited to compose an oratorio for the Fête Napoléon at Erfurt, in 1812, and for that occasion wrote his first version of "The Last Judgment," under the German name of "Das jüngste Gericht." He prepared himself deliberately by borrowing a copy of Marpurg's "Art of Fugue" from one of his own pupils and studying like a neophyte; and the result seems to have justified his labor at the time, though the oratorio in question is not one that is familiar. His principal work in this line was "Die letzten Dinge," which is also well known as "The Last Judgment." This was produced in 1826. It is remarkable as the first oratorio which has the modern romantic character about it. There is a certain vein of poetry and a thoroughly modern color throughout, which comes partly from Spohr's skillful orchestration and partly from his chromatic manner; which, however, is not quite so pronounced in this work as in many others—as, for instance, in his oratorio "Calvary," which came out in 1835. Spohr's last composition of this class was "The Fall of Babylon," which was written for the Norwich Festival of 1842.

Contemporary with Spohr was F. J. C. Schneider (1786-1853), who wrote fourteen oratorios between 1810 and 1838, which at the time had much popularity. The best is said to have been "Das Weltgericht"; another is called "Sündfluth" (The Deluge). Another composer who had very remarkable success for a time was Neukomm (1798-1858). He was a pupil of Michael and Joseph Haydn. His oratorios "Mount

Sinai" and "David" were much in vogue in England before Mendelssohn's "St. Paul" came out. They are not without artistic merits, though the treatment of the commandments in "Sinai" is extremely funny. "David" was written for the Birmingham Festival of 1834. The advent of Mendelssohn caused Neukomm to disappear in the background. Mendelssohn brought the skill of a complete master of both orchestral and choral effect to bear upon oratorio. He began with "St. Paul," which was first performed at Düsseldorf in 1836, and was soon taken up in England. Its success naturally led to his seeking for another subject, and he finally settled on "Elijah." But before that came out the "Lobgesang" or "Hymn of Praise" was produced at Leipzig on the occasion of the celebration of the fourth centenary of the invention of printing. This work combines the qualities of a symphony and of an oratorio, and very emphatically illustrates the value of the combination of orchestral and choral effect.

The famous "Elijah" was completed in 1846, and first performed at Birmingham on August 26 in that year. Mendelssohn began another oratorio, "Christus," but died in 1847 before completing it. It seems to have been intended to be on the lines of the typical "Passions" of J. S. Bach. The influence of this form is very prominent in all his works of this class. He had taken up Bach's Matthäus Passion as early as 1827 and gave in Berlin the first performance it had received out of Leipzig since Bach's death. Its remarkable scheme came upon the world like a novelty, and it exercised an influence upon Mendelssohn's mind which was most powerful for good. He seized upon the salient principles of the "Passion" type, such as the admixture of narrative, reflective and dramatic principles in the solo parts, the use of types of choruses which represent masses of people who are personally engaged in the action of the drama, and the types of reflective choruses which express the mood of the spectator, and he applied these and other features of the old form with the happiest results. "St. Paul" is the more nearly on the "Passion" lines of the two, but the influence of the type is strong in both of them.

About the end of Mendelssohn's time composers became very busy with oratorios and similar works. Schumann produced the "Paradise and the Peri" in 1843 and the "Faust" music in 1848. In France the movement was early and brilliantly represented by Berlioz's remarkable "Damnation de Faust" and "L'Enfance du Christ." H. H. Pierson's "Jerusalem" was brought out at the Norwich Festival of 1852. Sterndale Bennett's principal work, "The May Queen," came out at Leeds in 1858; and his "Woman of Samaria" in 1867. Sullivan brought out his "Prodigal Son" at the Worcester Festival of 1869, and his "Light of the World" at Birmingham in 1873; Macfarren his "John the Baptist" in 1873 and "Joseph" at Leeds in 1877, and both composers followed up their successes with more in the same line, the most popular of its kind being Sullivan's "Golden Legend" (Leeds, 1886). For England also were written Gounod's "Redemption" and "Mors et vita." In Germany the highest standard of this type of art is represented by Brahms's "Schicksalslied," "Triumphlied," "Nänie," "Gesang der Parzen," and "Deutsches Requiem." Bohemia is well represented by Dvořák's beautiful "Stabat Mater," his picturesque "Specter's Bride," "Ludmila," and the "Requiem." Denmark is represented by numerous works of the kind by Niels Gade; Italy by Verdi's notable "Requiem" for Manzoni, and Mancinelli's "Isaiah"; and Belgium by Benoit's "Lucifer."

Choral music seems to thrive best in countries where independent democratic spirit is strong and tempered with common sense. England has always been happiest in such music, and it is most natural that this characteristic form of modern art should thrive in her soil. Her composers have been extremely active and extremely successful in this line of late. Indeed, in the past thirty years the standard of such work has risen to a truly surprising degree. The richness and variety, the poetry and masterly craftsmanship of such works as Mackenzie's "Rose of Sharon," Bantock's "Omar Khayyam," Stanford's "Eden" and "Revenge" and "Voyage of Maeldune," mark an awakening in English art which is most hopefully significant.

These indeed stand out as landmarks of the time; and they are worthily supplemented by many other fine works by the same composers, and by a flood of works by their fellow-composers which are all honorably artistic, and many of very high excellence, either for orchestral effect or choral effect, or for both together—such as Stainer's "Daughter of Jairus," "St. Mary Magdalen" and "Crucifixion," Lloyd's "Hero and Leander" and "Andromeda," Corder's "Sword of Argantyr," Bridge's "Callirhoë" and "Nineveh," Cowen's "Sleeping Beauty" and "Ruth," Williams's "Bethany" and "Gethsemane," MacCunn's "Lay of the Last Minstrel" and "Lord Ullin's Daughter," Gray's "Arethusa," and a great many others. The constant increase and improvement of the musical intelligence of choral societies all over the country invites good work on the part of composers; and undoubtedly good music wedded to good poetry makes an artistic combination as worthy of intelligent beings as any that exists.

CHAPTER XXVIII

NEW WORKS IN RECENT YEARS

The Close of the Nineteenth Century and the First Decade of the Twentieth—The Programme Principle—Wagner's Influence—The Russian School—Richard Strauss—Later European Composers.

THE few years intervening between the completion of the works previously discussed and the close of the year 1909 afford such striking illustrations of the tendencies of art latterly observable that they present almost the appearance of the summing-up of an argument. But in order to realize fully their confirmatory nature a short retrospect is necessary.

It is a curious coincidence that the last decade of the eighteenth century had analogously summed up the artistic tendencies of the latter part of that century by the appearance of Haydn's finest symphonies and Beethoven's earliest instrumental compositions, as well as Mozart's "Requiem" and "Die Zauberflöte"; thereby indicating the complete establishment of harmonic principles and the scheme of absolute art of which the sonata, the quartet, and the orchestral symphony were the highest types.

In the first quarter of the nineteenth century Beethoven brought the sonata type to its highest perfection, and at the same time signed its ultimate death-warrant, by indicating the road along which the art was destined to travel to reach the so-called Romantic phase. He not only occasionally resorted to programme, but in his later works of the sonata order showed a marked inclination to abandon the forms usually employed in such classical works and to exceed the limitations of self-contained types, by infusing a human quality, a subconscious emotionalism, which proved in the end to be incompatible with the conception of music which was to be beautiful and interesting of itself without reference to external ideas. In this manner the type of art which was destined to serve the purposes of the newly awakening democracy was planted in the very being of the aristocratic sonata.

The Romantic phase then appears to be a transitional episode between the highly ideal abstract art of the sonata type and the familiar type of programme music which was reached at the end of the nineteenth century. The Romantic movement had been undisguisedly human, but human with reservations. It was full of the fervor of beautiful ideals, of fancies tender and subtle, of elevating aspirations, and of all such human inwardnesses as had a touch of distinction and even of sacredness, implying that art was a thing to be revered and cherished with respectful devotion. But the wide diffusion of the art, which was such a striking feature of the last quarter of the century, tended to obliterate reticence and respect. Its intrinsic qualities were affected by the lack of discrimination of the general audience; and the types of beauty which had been its fit attributes when it was the appanage of a small, cultured and luxurious class, no longer satisfied the minds of a wider public whose outlook on life was very different from that of the old privileged classes.

The art which is to appeal to an immense range of people of very different grades of intelligence and culture must speak plainly to them of things they can readily understand. Most of them have neither time nor disposition to cultivate insight into artistic subtleties and refinements or to develop their taste and powers of concentrated attention; and they look for something which has a tangible, practical reality behind it; so in order to be acceptable, music has to talk less about itself, and more about subjects of general interest. Thus what is called the programme principle —which was dimly discernible in a very lofty phase in Beethoven's work, and became more definite and tangible in the Romantic period—appears in its frankest and least reserved guise in the music which met with the widest general favor in the last decade of the century, and its development represents the decisive outcome of recent artistic evolution.

Many causes combined to this end. Among the most powerful must be counted the overwhelming profusion of performances of excerpts from Wagner's operas in concert-rooms all over the civilized world. When the fierce and bitter animosity which Wagner's music at first aroused died down, public taste swung over, and people could never hear enough of it. But as frequent performances of his entire works with the full panoply of theatrical representation presented insuperable difficulties in most countries, the public craving had to be satisfied with the presentation of the music by itself, without the theatrical adjuncts. Then the effect on the public of listening in concert-rooms to so much music which represents definitely indicated stories and human situations in a very vivid and exciting manner, was to induce an attitude of mind inapt to listen to real concert music, which spoke for itself without reference to things external. It is also worth observing that Wagner's systematic adoption of the device of the *Leitmotiv* has not only been followed by operatic composers, but when also adopted by composers of instrumental music it has tended to replace the older methods of classical and tonal form.

Another influence which has told in the same direction is the enormous development of mere technique in the performers of recent years. Men have been busy finding out ways of overcoming difficulties and enlarging the store of the practicable resources of instruments for over three hundred years; but, as in the department of applied science, the advance has been greater in the last fifty or sixty years than in all the antecedent time. This has placed at the disposal of composers instrumental effects of extraordinary brilliancy and vivacity—a veritable plethora of opportuni-

ties for producing exciting contrasts of color and variety of tone; and this just happens to adapt itself to the trend of the development of general intelligence and taste. For it is to be observed that the greater diffusion of musical opportunities appears of late to have developed quickness rather than understanding, the capacity to enjoy the moment rather than to be deeply interested, and the disposition to delight in dexterity and dazzling superficialities of presentment rather than beauty or nobility of thought and feeling.

The gravitation of public taste and its influence upon art is shown in the reaction toward primitive emotional expression, and the art of the less critically self-conscious races such as the Czechs and the Russians. The Czechs have always been among the most spontaneously musical races of Europe, and the fiery vivacity of some of the music of Friedrich Smetana (1824-84), such as his overture to "Die Verkaufte Braut," and his string quartet in E minor, which he called "Aus meinem Leben," illustrates their disposition very happily; while his pupil Antonin Dvořák as their foremost representative composer greatly enhanced their distinction on this account, and illustrated in a very attractive manner the characteristics of a race more primitive and unsophisticated than those among whom art had attained to its greatest and noblest manifestations. These facts are patent in the liveliness of Dvořák's rhythms, his dexterous manipulation of figures of accompaniment, and the native freshness and directness of his tunes, many of which might have been borrowed from the lips of his own peasants or the emancipated negroes of America; while the exuberance and verve of his orchestration betray the Oriental strain in his disposition. The interest which had been aroused by his interesting and expressive "Stabat Mater" and his weird cantata "The Specter's Bride," the "Requiem," and several genial and attractive symphonies, has since been sustained by the "Carneval," "In der Natur" and "Otello," by his "New World" symphony, a violoncello concerto, and some fine quartets and songs.

The qualities of races but little advanced from primitive temperamental conditions are even more conspicuous in the Russian music which almost submerged the world, especially England and America, in the closing years of the last century. The music has naturally appealed to the awakening intelligence of the musical masses by vehement emotional spontaneity, orgiastic frenzy, dazzling effects of color, barbaric rhythm, and unrestrained abandonment to physical excitement which is natural to the less developed races. The first notable presentment of a work in England by Tchaikovsky was the performance of his concerto in B flat minor at the Crystal Palace, London, on March 12, 1876; but the time was scarcely ripe for his work to exert its full fascinations. The exact date when the Russian musical invasion commenced may be given at the performance of his "Pathetic" symphony (in B minor, No. 6) by the Philharmonic Society under the conductorship of Sir Alexander Mackenzie on February 28, 1894. From that moment Wagner's supremacy in the concert-room ceased to be uncontested. Public taste gravitated from the subtle emotionalism of the great Teutonic musical dramatist to the more obvious and highly accentuated passion of the more primitive and plain-speaking Russian. But, as has been before pointed out, Wagner had prepared the way, and had unintentionally led public taste away from the purity of abstract art and created a craving which could only be satisfied with draughts of stimulants of ever-increasing strength.

Tchaikovsky admitted that the "Pathetic" symphony had a programme, and he had intended to call it decisively a programme symphony, but was dissuaded by his brother. But at any rate the public recognized the singular intensity of its emotional expression, ranging from the exaltation of rapture to the depths of almost comatose collapse. As a human document the work was unmistakable, and the interest generated by such a graphic study of subjective states induced a desire for more of the same kind, and for a time the Russian composer became the central object of musical public interest. Several of his other symphonies, especially those in F minor, No. 4, and E minor, No. 5, were eagerly welcomed, though they never attained to the extreme popularity of the "Pathetic" symphony. Of his other works the sparkling and fanciful "Casse-noisette" suite of ballet tunes most nearly touched the high-water mark of public favor, while much interest was excited by his overture "1812," which, as a musical expression of the frenzy of national joy, is remarkably frank and graphic. Of his other numerous works the vivid fantasia for orchestra "Francesca da Rimini," written as early as 1880, is one of the most notable. It was recognized that the composer represented a new type, and the public having gained the clue to it were eager for enlargement of their experience, and chamber music, songs, pianoforte pieces, all characterized by the same profusion and spontaneity of utterance, rich color and excessive sensibility, were welcomed.

The taste thus generated led to acquaintance being desired with the works of other Russian composers, such as Alexander Borodin, whose symphony in B minor appears to have been first performed in England in 1896, while many other works won favor in various branches of art. Rimsky-Korsakov (1844-1908), composer of operas and brilliant orchestral music, enhanced the Russian prestige with his "Capriccio Espagnol" and his "programme" symphony "Antar," performed in England in 1896 and 1900 respectively. Among living Russian composers most attention has been deservedly attracted by Alexandre Glazunov (born 1865), who stands out with distinction among his fellows as being more in touch with the ideals of the great art of the past. Though capable of great force of expression, and gifted with the remarkable instinct for instrumental effect which seems to be characteristic of an Oriental strain, he holds his passion more under control; showing more sense of proportion, continuity of development, love of design, and purity of style than other notable composers of his race. The works which attracted most attention before the end of the last century were his fine symphonies in B flat and C minor, Nos. 5 and 6.

But by the time the musical public were becoming familiar with the Russian type and their interest was ready to transfer itself to fresh developments, the most extreme form of programme music yet presented to the world was just ready to satisfy their craving

for a further new experience. The remarkable composer Richard Strauss (born June 11, 1864) may be admitted to have explored the region of programme music in a manner which was new at least in its uncompromising frankness. He had begun his career more or less within the range of the old order with interesting and effective chamber music, and it was not till comparatively late that he found the field in which he could demonstrate his full powers. The works which in the last century represent him in the later phase began with the symphonic poem "Don Juan," produced under Hans von Bülow at Berlin in 1888; "Tod und Verklärung" followed in 1890, and "Macbeth" in the same year. "Till Eulenspiegel" came out at Cologne in 1895; "Also sprach Zarathustra" at Frankfort in the same year; "Don Quixote" at Frankfort in 1897, "Ein Heldenleben" at the same town in 1899; and later his "Symphonia Domestica." (His principal works produced since the opening of the present century are considered in the biographical section of the present series.) The nineteenth century thus completed itself, and summed up the outcome of its musical proclivities.

Richard Strauss is a man of fine intellectual conceptions, who endeavors to expound them in the most vivid terms the complex possibilities of the modern orchestra afford. Gifted with deep feeling, a great sense of humor, with phenomenal resourcefulness, and the conviction that the ends justify any means which tend to complete and striking characterization, he so far represents the most uncompromising manifestation of musical art as a means to express vividly something outside itself. Abandoning the hope that music can any longer have full measure of vitality while produced in accordance with the old ideals of abstract beauty and interest of development, he frankly faces the problem of finding ideas external to music which are sufficiently rich in interest and sufficiently typical and comprehensive to be worth expending the fullest resources of art in their emotional and quasi-pictorial presentment.

With the view of making his intention clear and unmistakable he resorts to realistic devices of the most graphic description, and to combinations of sounds which show frank disregard of euphony; but at the same time he shows mastery of design of a new kind in the laying out of his work in broad and even impressive lines, in which the sequence of moods and the contrasts between them are employed as much as the old principles of the relations of keys to give the effect of design, and he has the gift of presenting his material in a manner which arrests attention. He also illustrates in the fullest degree the advanced evolution of orchestral style—wherein the dazzling variety of passages which illustrate the idiosyncrasies and characteristic capacities of the various instruments employed, are effectually welded into artistic unity.

While the attention of the widest general public was especially drawn to the more urgent forms of novelty, the main stream of serious artistic work continued in ample volume and fine quality. In England Sir Alexander C. Mackenzie produced his merry and vivacious overture "Britannia" in 1894 and his oratorio "Bethlehem" in the same year, and he added to the copious list of his compositions the suite "From the North" in 1895, his "Scottish Concerto" for pianoforte and orchestra in 1897, and his music to the dramatized version of Barrie's "Little Minister" in the same year. The remarkable facility and artistic perception and resourcefulness of Charles Villiers Stanford were illustrated by his fine symphony "L'Allegro ed il Pensieroso" and his pianoforte concerto in G, both of which came out in 1895; by his "Requiem," which was produced at the Birmingham Festival in 1897; by his "Te Deum," which came out at the Leeds Festival in 1898; by his variations for pianoforte and orchestra on the old tune "Down among the Dead Men," produced in 1899, and his setting of Henley's poem, "The Last Post," produced in 1900, and many other characteristic and admirable works. Frederic H. Cowen enhanced his eminent position among English composers by his cantata "The Water Lily," which came out in 1893, his "Transfiguration," his suite "In Fairyland," his "Dream of Endymion," his fine "Ode to the Passions," and his "Idyllic" symphony.

Edward German (born 1862), who had won deserved popularity by the characteristic freshness and spontaneity of his ideas and the effectiveness of his orchestration, gave further proof of the range of his powers by his symphony in A minor (produced at the Norwich Festival of 1893), his effective suite for orchestra in D minor, his English fantasia, since known as "A Rhapsody on March Themes," his symphonic poem "Hamlet," and by much admirable and appropriate music to plays, such as the music for "Henry VIII," "The Tempest," and "Romeo and Juliet." Frederick Cliffe, whose brilliant first symphony had attracted much attention in 1889, followed it up with a second in E minor (produced at the Leeds Festival in 1892) and with a violin concerto successfully played by M. Tivadar Nachez at the Norwich Festival in 1896. Sir Frederick Bridge brought out his cantata "The Flag of England" in 1897, and his "Ballad of the Clampherdown" in 1899. Charles Harford Lloyd produced "A Song of Judgment" at the Hereford Festival in 1891, a "Ballad of Sir Ogie and the Ladie Elsie" at the Hereford Festival in 1894, a masterly concerto for the organ at the Gloucester Festival in 1895, a Festival Overture at Gloucester in 1895, and a "Hymn of Thanksgiving" in 1897. Hamish MacCunn (born 1868) brought out "Queen Hynde of Caledon" in 1892, and the suite "Highland Memories" in 1897. Arthur Somervell (born 1863), who had delighted the lovers of imaginative and finished art by his characteristic songs, produced the orchestral ballad "Helen of Kirkconnel" in 1893, a cantata, "The Forsaken Merman," at the Leeds Festival in 1895, and "Ode to the Sea" at the Birmingham Festival, 1897.

H. Walford Davies first began to attract interested attention by a symphony in D and the choral ballad Hervé Riel" in 1895, and a setting of Psalm xxiii and a motet, "God Created Man," in 1900. W. H. Bell produced the symphonic poems "Canterbury Pilgrims" in 1898 and "The Pardoner's Tale" in 1899, and a symphony, "Walt Whitman," in 1900. William Wallace, an ardent sympathizer with the phases of art which represent its characteristic movement in recent years, produced the symphonic poem "The Passing of Beatrice" in 1892, a strenuous prelude to the

"Eumenides" of Æschylus in 1893, an overture "In Praise of Scottish Poesie" in 1894, a symphonic poem, "Amboss oder Hammer," in 1896, a symphonic poem, "Sister Helen," in 1899, a symphony, "The Creation," and a cycle of "Freebooters' Songs" in 1899, and a suite of five movements having reference to Maeterlinck's "Pelléas and Mélisande" in 1900, works which show a poetic and cultured mind, and keen and genuine feeling for orchestral expression.

The young composer Coleridge-Taylor (born 1875) sprang to a prominent position in the musical world with his "Hiawatha," the first part of which was performed for the first time at a concert given at the Royal College of Music in November, 1898. Two more parts were afterward added to complete the work, and in that form it has since been everywhere in request. His powers have also been illustrated by other popular works in various branches of art, such as his Orchestral Ballade (1898) and his "Scenes from an Everyday Romance" (1900). A new light of exceptional brilliancy came rapidly to the forefront in the last five years of the nineteenth century in the person of Edward Elgar (born 1857), whose fine cantatas "King Olaf" and "Caractacus" came out respectively at Hanley in 1896 and at Leeds in 1898. And yet more convincing proofs of his fertility of invention and exceptional mastery of orchestral effect were afforded by his remarkable Orchestral Variations (1899); and he completed the century and aroused the interest of the musical world even more effectually by his vivid and imaginative oratorio "The Dream of Gerontius," a presage of further striking works which duly made their appearance as the first-fruits of the new century.

Besides cultivating these larger forms of art, English composers showed an awakening to the artistic opportunities afforded by chamber music, and works of high quality in this branch were produced during the last decade of the century by the older composers, as well as by many of the later generation, such as H. Walford Davies, Richard Walthew, and Ernest Walker.

The volume of fine music represented by such copious productivity of British composers in all branches of art (for opera has yet to be touched upon) is a most significant feature in the closing years of the last century. For while in earlier days the manifestations of their higher energies had been overmuch centered in Anglican Church music—which stood by itself as a self-contained branch of art, presenting some fine compositions here and there, but barely in touch with the general movement of art in the world—this branch of Church music itself began to expand into wider significance in the first half of the century, as in the works of John Goss (1800-80), Henry Smart (1813-79), Thomas Attwood Walmisley (1814-56), and Samuel Sebastian Wesley (1810-76), whose justly beloved anthem "The Wilderness" was performed with orchestral accompaniment at the Birmingham Festival in 1852; and while the secular branches of art were often illustrated by W. Sterndale Bennett, as before noted, the growth of respect for music and a more liberal and appreciative attitude toward musicians encouraged composers of serious aims and higher capacities to take a line more independent of the cogency of ephemeral recognition, and in the last decade of the century the music produced by native composers attained to the cosmopolitan condition which successfully illustrates all its various branches, and takes its place worthily in the grand scheme of general art.

European composers of various nationalities were also very active in the latest years of the last century, and many striking works were produced. In Italian music the most conspicuous manifestation in the range of the concert-room was the attention bestowed upon the young composer Lorenzo Perosi (born 1872), whose oratorios "La Transfigurazione di Gesù Cristo," "La Risurrezione di Lazzaro," and "La Risurrezione di Cristo" aroused considerable excitement by a certain novelty and ingenuousness of treatment, which was maintained by the oratorio "La Passione di Cristo." The traditional predisposition of Italian composers for opera leaves them comparatively little energy for concert-room music; but among the works which illustrate the powers of the most distinguished Italians of the time may be mentioned the symphony "Epitalamio" of Giovanni Sgambati (born 1843), produced in Italy in 1888, and his "Requiem," which came out in 1896. The brilliant overture "Cleopatra," which the composer Luigi Mancinelli (born 1848) brought to its first hearing in England at the Norwich Festival of 1893, was in reality an early work, and the vivid "Hero and Leander" had its first performance as opera in New York at the Metropolitan, 1903. Of more decisively concert-room works by the same composer the "Scene Veneziane" may be mentioned, which came out in 1890. Among distinguished examples of the highest forms of art the admirable symphony in D minor by Giuseppe Martucci (born 1856) is also worthy of record, a work first performed in England at a concert given at the Royal College of Music in 1898. Among other works by this able composer and conductor a pianoforte concerto, a pianoforte quartet and trio, and a violoncello sonata are included.

In connection with French music of the concert-room the most interesting feature in recent years was the late revelation of the high qualities of the works of César Franck (1822-90), which had hardly even attained to a hearing in his lifetime. The recent performances of his symphony in D minor, his choral work "The Beatitudes" (first performed at Glasgow in 1900), and his violin sonata, pianoforte quintet, and string quartet made apparent their high qualities of sincerity, deep feeling, and artistic interest, and aroused a natural astonishment that a composer of such rare powers should have been entirely without recognition while he lived. Among well-known French composers the versatility of Charles C. Saint-Saëns has been illustrated by his cantata "Nuit persane," produced in 1893, a new trio for pianoforte and strings, which came out in 1892, and a fifth pianoforte concerto in 1896. Charpentier (born 1860) illustrated the tendencies of the day in his suite "Impressions d'Italie," his symphonic poem "Napoli" (1891), his opera "Louise," now well known in America, and his symphonic drama "La vie du poète" (1892), while Vincent d'Indy produced his symphonic poem "La forêt enchantée" and the music to "Karadec" in 1892, and a string quartet in 1898.

As illustrating the activity of Scandinavian composers, the symphony in D minor of the Norwegian C. Sinding (born 1856) may be referred to, which was performed in Berlin in 1895 and at the Crystal Palace in 1898, and attention has also been attracted to the same composer's pianoforte concerto, pianoforte quintet, and quartet for strings; and Edvard Grieg added to his earlier well-known compositions a scene "Der Einsame" in 1892.

The Belgian composer Edgar Tinel (born 1854) in the later years of the century attracted interested attention by his oratorio "St. Francis," performed at the Cincinnati Festival of 1894 and at the Cardiff Festival in 1895, and he has also written a mass (1892), *entr'actes* to Corneille's "Polyeucte," the cantatas "Kollebloemen" and "De drie Ridders," and a Te Deum.

In Germany the veteran Max Bruch brought out a third violin concerto in 1891, "Leonidas" in 1893, and "Moses" in 1895. Karl Goldmark (born 1830) produced a sonata for pianoforte and violoncello and a second suite for violin and pianoforte in 1893, and an overture, "Sappho," and a scherzo for orchestra in 1894, and a setting of Psalm cxiii in 1897. The popular composer Moritz Moszkovski brought out a second pianoforte concerto in 1898, and Engelbert Humperdinck, who had won such deserved favor in the department of opera, produced a Moorish rhapsody, which was performed at the Leeds Festival in 1898. In the latest years of the century Felix Weingartner (born 1863) came into considerable prominence both in Germany and in England, the works by which he gained much honorable reputation being the symphonic poems "King Lear" (1897) and the "Gefilde der Seligen" (1897), a symphony in G major (1899), and a symphony in E flat major and several string quartets and songs. The British-born composer known as Eugen d'Albert not only maintained his reputation as one of the finest living pianists, but gave to the world "Der Mensch und das Leben" in 1894, and a second pianoforte concerto in 1897, besides several operas which will be referred to later.

It is noticeable that the most conspicuous and interesting features of the music of the later years of the nineteenth century were in the range of music for the concert-room. In the operatic field the preëminent achievements of Richard Wagner left comparatively little room for anything of the nature of new departures, but the influence of his theories and examples has been universally perceptible in the comparative abandonment of set forms and the adoption of a style and method better adapted to the requirements of continuous dialogue and dramatic development. The most notable work in this sphere of art was Verdi's "Falstaff." In this work the veteran composer again manifested the vigor and distinguished style which had come with such a surprise upon the musical world with his "Otello." Here indeed was one of the most remarkable instances of a composer's arriving at his highest standard of fine artistic thought and diction at the age of eighty, maintaining all the freshness of humor and gaiety and warm feeling of his youth, and addressing himself, with full measure of success, rather to musicians of culture and taste than to the wider public he favored in earlier years.

Of almost equal importance and significance has been the phenomenal success of the opera "Hänsel und Gretel," by Engelbert Humperdinck (born 1854), which began its happy career in 1894. Something of the success may have been attributed to the folk-songs and tunes of that type which are embodied in the work, which illustrate the disposition before referred to, in connection with Czech and Russian music, to seek for the renewal of spontaneous vitality in the primitive foundations of music, though it is true that in Humperdinck's case the reversion is in a more natural and healthy phase. But the opera also won its way by the attractiveness of the subject and the singular aptness with which the composer adopted and maintained a style perfectly and consistently adapted to the innocent sweetness of a children's legend.

Apart from these two specially prominent works, operas were produced in all countries in great profusion in the last decade of the century. Of the younger Italian composers Giacomo Puccini (born 1858) deservedly attracted attention by his admirable opera "Manon Lescaut" in 1893. He enhanced the estimation in which he was held by "La vie de Bohème" in 1896, added another remarkable work in "La Tosca" in 1899, and began the new century with "Madame Butterfly." Ruggiero Leoncavallo (born 1858) brought out the highly dramatic "Pagliacci" in 1892, "I Medici" in 1893, "Tommaso Chatterton" in 1896, another "La Bohème" in 1897, and "Zaza" in 1900. Umberto Giordano (born 1869) produced "Mala Vita" in 1892, "Regina Diaz" in 1894, "André Chénier" in 1896, and "Fédora" in 1898. Pietro Mascagni (born 1863), who had made such a mark with his dramatic "Cavalleria Rusticana" in 1890, followed it up with "Amico Fritz" in 1891, with "William Ratcliffe" and "Silvano" in 1895, and with "Zanetto" (1896) and "Iris" (1898); and Alberto Franchetti (born 1860) produced "Cristoforo Colombo" in 1892, "Fior d'Alpe" in 1894, and "Il Signor de Pourceaugnac" in 1897.

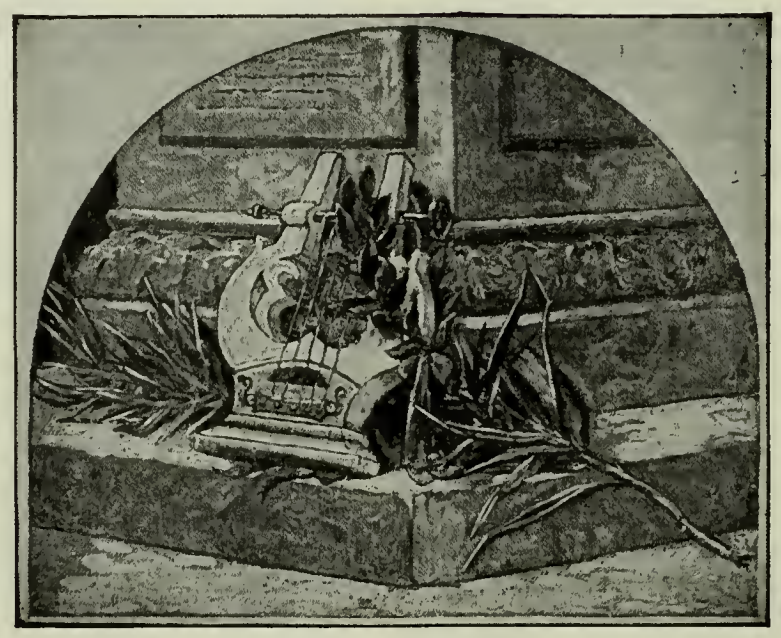
The profuse operatic facility of French composers was illustrated by J. E. F. Massenet's "Werther" in 1892, by his vivid "La Navarraise" in 1894, by "Thaïs" in 1894, by "Sapho" in 1897, and by "Cendrillon" in 1899; by Saint-Saëns's "Phryne" in 1893, "Antigone" in 1894, the ballet "Javotte" in 1896, and the music to "Déjanire" in 1898; by Alfred Bruneau's "Le Rêve" (1892), "L'attaque du moulin" (1893), and "Messidor" (1897); by Vincent d'Indy's "Fervaal" (1895); and by Debussy's "Pelléas et Mélisande" (1902).

In Germany also there was a profuse outpouring of operas during the short period under consideration. Richard Strauss gave the world further evidence of his copious facility in "Guntram," which came out at Weimar in 1894, "Feuersnot," at Dresden in 1901, "Salome," at Dresden in 1905, and "Elektra" (1908). Goldmark produced "Das Heimchen am Herd" in 1896, and "Die Kriegsgefangene" in 1899; Hugo Wolf, "Der Corregidor" in 1896; Hans Pfitzner, "Der arme Heinrich" in 1895; H. Zöllner made a mark with "Bei Sedan" and "Der Ueberfall" in 1895, and with "Das hölzerne Schwert" in 1897, and "Die versunkene Glocke" in 1899; and Felix Weingartner with "Genesius," which was produced in 1895; while Eugen d'Albert illustrated the spirit of the country of his

adoption in "Der Rubin" in 1893, in "Ghismonda" in 1895, "Gernot" in 1897, "Kain" in 1899, and "Tragabaldas" and "Tiefland" in 1907.

In England the long and successful story of the so-called Gilbert and Sullivan type of Savoy operas came to an end with "The Rose of Persia" (produced in 1899), for which Basil Hood supplied the libretto. The composer herein showed all his old vivacity, gaiety, and tunefulness. He died, widely lamented throughout the whole country, in the following year. "The Emerald Isle," part of which had been written before his death, was completed by Edward German and produced in 1900. Of other achievements in the line of opera in England the most notable was Charles Villiers Stanford's brilliant "Shamus O'Brien" (1896), an Irish opera full of native humor and sensibility and dexterous artistic work. Frederic H. Cowen also produced several serious operas of large dimensions toward the end of the century, as "Signa" in 1893 and "Harold" in 1895. Sir Alexander Mackenzie adventured into the province of humorous Savoy opera with "His Majesty" in 1897. Hamish MacCunn also produced the opera "Jeanie Deans" in 1894 and "Diarmid" in 1897. Granville Bantock illustrated the tendencies and abilities of the younger generation in "Rameses II," 1891, "Cædmar," 1892, "The Pearl of Iran," 1894, and works of a dramatic cast for the concert-room.

In the United States the only important operatic works that have come to light in recent years were Walter Damrosch's "Scarlet Letter," Arthur F. Nevin's "Poia," Converse's "Pipe of Desire" and "The Sacrifice," Chadwick's "Judith" and Paine's "Azara," the last two having been heard only on the concert stage.



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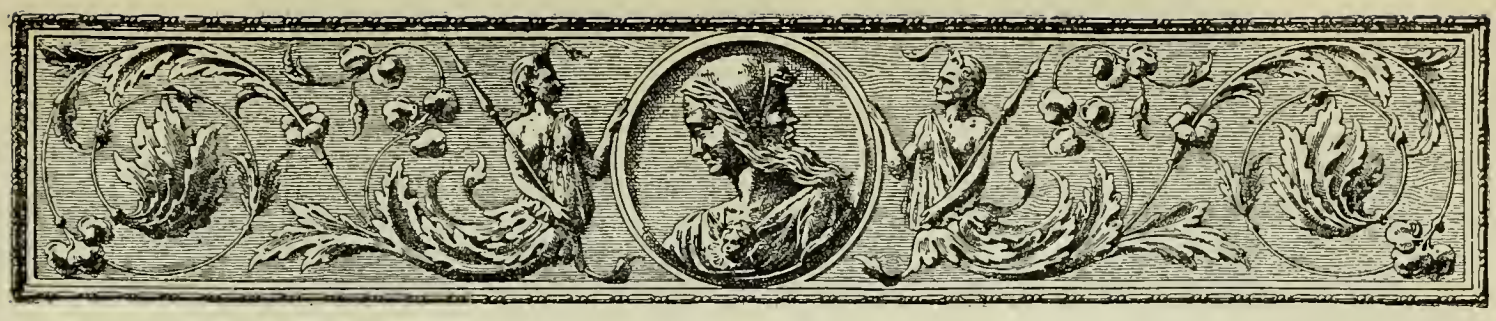

LIST OF OPERAS PRODUCED AT THE METROPOLITAN OPERA HOUSE, NEW YORK, DURING THE TEN SEASONS FROM 1908 TO 1918

Title	*Composer*	*Performances*
Aïda	Verdi	72
Amore dei tre rè	Montemezzi	15
Amore Medico	Wolf-Ferrari	4
Ariane et Barbe-Bleue	Dukas	7
Armide	Gluck	7
Ballo in Maschera	Verdi	10
Barbiere di Siviglia	Rossini	19
Bohème	Puccini	64
Boris Godounov	Moussorgsky	32
Canterbury Pilgrims	de Koven	6
Carmen	Bizet	35
Cavalleria Rusticana	Mascagni	51
Contes d'Hoffmann	Offenbach	9
Coq d'Or	Rimsky-Korsakov	6
Cyrano de Bergerac	Damrosch	5
Dance in Place Congo (ballet)	Gilbert	4
Don Pasquale	Donizetti	7
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STORIES OF THE OPERAS

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L'AFRICAINE

Opera in five acts by Giacomo Meyerbeer.
Text by Scribe.

THE first act is laid in Lisbon. Donna Ines, Admiral Diego's daughter, is to give her hand to Don Pedro, a counselor of the King of Portugal. But she has pledged her faith to Vasco da Gama, who has been sent with Dias, the navigator, to double the Cape, in order to seek for a new land, containing treasures similar to those discovered by Columbus. Reports have reached Lisbon that the whole fleet has been destroyed, when suddenly Vasco da Gama appears before the assembled council of state.

He eloquently describes the dangers of the unknown seas near the Cape and gives an account of the shipwreck, from which he alone has escaped. He then places his maps before the council, endeavoring to prove that beyond Africa there is another country, yet to be explored and conquered.

Vasco has on his way home picked up a man and a woman of an unknown race. Those slaves, however, stubbornly refuse to betray the name of their country, and a lively debate ensues between the Grand Inquisitor and the younger, more enlightened members of the council, as to the course which should be adopted with Vasco. At last, owing to the irritation caused by his violent reproaches, fanaticism is victorious, and instead of being furnished with a ship to explore those unknown lands, he is thrown into prison, on the plea of his being a heretic, for having mantained the existence of countries which were not mentioned in the Holy Scriptures.

The second act takes place in a cell of the Inquisition, in which Vasco has been languishing for a month past, in the company of the strange slaves Nelusco and Selica. The latter has lost her heart to the proud Portuguese, who saved her and her companion from a slave-ship. But Vasco is only thinking of Ines, and Nelusco, who honors in Selica not only his Queen, but the woman of his love, tries to stab Vasco—the Christian, whom he hates with a deadly hatred. Selica hinders him and rouses the sleeping Vasco, who has been dreaming of and planning his voyage to the unknown country.

Selica now shows him on the map the way to her native isle, and he vows her eternal gratitude. His liberty is indeed near at hand, for hardly has he given his vow than Ines steps in to announce that Vasco is free. She has paid dearly for her lover's deliverance, however, for she has given her hand to Vasco's rival Don Pedro, who, having got all Vasco's plans and maps, is commissioned by government to set out on the voyage of discovery.

Ines has been told that Vasco has forgotten her for Selica the slave. In order to prove his fidelity, our ungrateful hero immediately presents her with the two slaves, and Don Pedro resolves to make use of them for his exploration.

In the third act we are on board of Don Pedro's ship in the Indian seas. Donna Ines is with her husband and Nelusco has been appointed pilot. Don Alvar, a member of the council and Don Pedro's friend, warns the latter that Nelusco is meditating treason, for they have already lost two ships; but Pedro disregards the warning. A typhoon arises, and Nelusco turns the ship again northward. But Vasco has found means to follow them on a small sailing vessel; he overtakes them and, knowing the spot well where Dias was shipwrecked, he entreats them to change their course, his only thought being Donna Ines's safety. But Pedro, delighted to have his rival in his power, orders him to be bound and shot. Ines, hearing his voice, invokes her husband's mercy. Just then the tempest breaks out, the vessel strikes upon a rock and the cannibals inhabiting the neighboring country leap on board to liberate their Queen Selica and to massacre the whole crew, in the fulfillment of which intention they are, however, arrested by Selica.

In the following acts Selica resides as Queen on the Isle of Madagascar. The people render her homage, but her priests demand the strangers' lives as a sacrifice to their gods, while the women are condemned to inhale the poisoned perfume of the Manzanillo-tree. In order to save Vasco, Selica proclaims him her husband and takes Nelusco as witness, swearing to him that if Vasco is sacrificed she will die with him. Nelusco, whose love for his Queen is greater even than his hatred for Vasco, vouches for their being man and wife, and the people now proceed to celebrate the solemn rites of marriage.

Vasco, at last recognizing Selica's great love, and believing Ines dead, once more vows eternal fidelity to her, but alas! hearing the voice of Ines, who is about to be led to death, he turns pale and Selica but too truly divines the reason.

In the fifth act Selica is resolved to put her rival to death. She sends for her, but perceiving Ines's love, her wrath vanishes, her magnanimity soars above her hatred of the Christians, and she orders Nelusco to bring Ines and Vasco on board of a ship about to sail for Portugal.

Selica herself, unable to endure life without her beloved one, proceeds to the Cape, where the Manzanillo-tree spreads his poisonous shade. Her eyes

fastened on the vast ocean and on the white sail of the retiring vessel, she inhales the sweet but deadly perfume of the blossoms, and the returning Nelusco finds her dying, while an unseen chorus consoles her with the thought that in Love's eternal domain all are equal.

AÏDA

Grand Romantic Opera in four acts by Giuseppe Verdi.
Text by Ghislanzoni.

THE scene of action is alternately Memphis and Thebes, and the story belongs to the period when the Pharaohs sat on the throne.

In the first act we see the King's palace at Memphis. Ramphis, the high priest of Pharaoh, announces to the Egyptian general Radamès that the Ethiopians are in revolt and that the goddess Isis has decided who shall be leader of the army sent out against them. Radamès secretly hopes to be the elected, in order to win the Ethiopian slave Aïda, whom he loves, not knowing that she is a king's daughter.

Enter Amneris, daughter of Pharaoh. She loves Radamès without his knowledge and so does Aïda. Amneris, suspecting this, swears to avenge herself, should her suspicion prove correct.

The King's messenger announces that Amonasro, the Ethiopian king (Aïda's father), is marching to the capital, and that Radamès is chosen to conquer the foe. Radamès goes to the temple to invoke the benediction of the goddess and to receive the sacred arms.

In the second act Amneris, in order to test Aïda's feelings, tells her that Radamès fell in battle, and finds her doubts confirmed by Aïda's terror. Amneris openly threatens her rival, and both hasten to receive the soldiers, who return victorious. In Radamès's suite walks King Amonasro, who has been taken prisoner, disguised as a simple officer. Aïda recognizes her father, and Amonasro, telling his conqueror that the Ethiopian king has fallen, implores his clemency. Radamès, seeing Aïda in tears, adds his entreaties to those of the Ethiopian; and Pharaoh decides to set the prisoners free, with the exception of Aïda's father, who is to stay with his daughter. Pharaoh then gives Amneris to Radamès as a recompense for his services.

In the third act Amonasro has discovered the mutual love of his daughter and Radamès and resolves to make use of it. While Amneris prays in the temple that her bridegroom may give his whole heart to her, Amonasro bids his daughter discover the secret of the Egyptian war-plans from her lover. Amonasro hides himself, and Aïda has an interview with Radamès, in which he reveals all to her. She persuades him to fly with her, when Amonasro shows himself, telling him that he has heard all and confessing that he is the Ethiopian king. While they are speaking, Amneris overtakes and denounces them. Amonasro escapes with his daughter, Radamès remains in the hands of Ramphis, the high priest.

In the fourth act Radamès is visited in his cell by Amneris, who promises to save him from the awful death of being buried alive, if he renounces Aïda. But Radamès refuses, though she tells him that Aïda has fled into her country, her father being slain on their flight.

Amneris at length regrets her jealousy and repents, but too late! Nothing can save Radamès, and she is obliged to see him led into his living tomb. Amneris curses the priests, who close the subterranean vaults with a rock. Radamès, preparing himself for death, discovers Aïda by his side. She has found means to penetrate into his tomb, resolved to die with her lover.

While she sinks into his arms, Amneris prays outside for Radamès's peace and eternal happiness.

ALCESTE

Opera in three acts by Christoph Willibald Gluck.
Text by Calzabigi.

ADMETOS, King of Pheræ, who is lying dangerously ill, causes an inquiry to be made of the oracle of Apollo as to the issue of his illness, and is told in reply that he will die unless some one can be found who would willingly lay down his life for him. Although the whole country bewails the threatened fate of its sovereign no one comes forward to save him at this terrible price. At length Alceste, the devoted wife of the unhappy King, nobly offers to sacrifice herself for his sake. Admetos in consequence is restored to health, but Alceste, on the evening of the same day, is ordered by the high priest to descend into the underworld. In vain the King implores his beloved wife to give up her resolve. As all his remonstrances prove fruitless, he determines to die with her. The spirits of the underworld have already got possession of their victim and are carrying her off. Admetos strives to gain admittance, but the entrance is barred against him.

At this moment his friend Heracles appears, who is justly celebrated far and near for his prodigious strength, a proof of which he will now give, having heard what has happened. He consoles the despairing King and rushes after the vanishing Alceste. A hot contest ensues, but finally Heracles seizes the god of death in his strong arms and restores the wife to her husband. Apollo, appearing in a cloud, praises the courageous friend and the faithful pair, promising them everlasting honor.

L'AMICO FRITZ

Lyric Comedy in three acts by Pietro Mascagni.
Text after Erckmann-Chatrian's novel.

FRITZ KOBUS, a well-to-do landowner, receives the felicitations of his friends on his fortieth birthday. At the same time his old friend Rabbi David, as consummate a match-maker as Fritz is an inveterate bachelor, receives from the latter a loan of 1200 francs, which is to enable a poor girl to marry her lover. Friend Fritz gives it very graciously, congratulating himself that he is free from marriage bonds.

He treats his friends to a hearty dinner, in which Susel, his tenant's daughter, who comes to present her landlord with a nosegay of violets, joins. Fritz makes her sit beside him, and for the first time remarks the growing loveliness of the young maiden. While they are feasting, a gypsy, Seppel, plays a sere-

nade in honor of the birthday, which makes a deep impression on fair Susel. When the latter has departed, the joviality of the company increases. Hanczo and Friedrich, two friends, laughingly prophesy to the indignant Fritz that he will soon be married, and David even makes a bet which, should he prove right, will make him owner of one of his friend's vineyards. At the end of the first act a procession of orphans hail the landlord as their benefactor.

In the second act we find Friend Fritz as guest in the house of his tenant. Susel is sedulously engaged in selecting flowers and cherries for her landlord, who, coming down into the garden, is presented by her with flowers. Soon she mounts a ladder, and plucking cherries, throws them to Fritz, who is uncertain which are the sweeter, the maiden's red lips or the ripe cherries which she offers him. In the midst of their enjoyment the sound of bells and cracking of whips is heard. Fritz's friends enter. He soon takes them off for a walk; only old David stays behind with Susel, pleading fatigue. Taking occasion of her presenting him with a drink of fresh water, he makes her tell him the old story of Isaac and Rebecca and is quite satisfied to guess at the state of her feelings by the manner in which she relates the simple story. On Fritz's return he archly communicates to him that he has found a suitable husband for Susel, and that he has her father's consent. The disgust and fright which Fritz experiences at this news reveal to him something of his own feelings for the charming maiden. He decides to return home at once, and does not even take farewell of Susel, who weeps in bitter disappointment.

In the third act Fritz, at home again, can find no peace anywhere. When David tells him that Susel's marriage is a decided fact he breaks out, and in his passion forbids the marriage. At this moment Susel appears, bringing her landlord a basket of fruit. She looks pale and sad, and when Fritz sarcastically asks her whether she comes to invite him to her wedding, she bursts into tears. Then the real state of her heart is revealed to him, and with passionate avowal of his own love, Fritz takes her to his heart. So David wins his wager, which he settles on Susel as a dowry, promising at the same time to procure wives before long for the two friends standing by.

ARMIDE

Grand Heroic Opera in five acts by Christoph Willibald Gluck.
Text by Quinault.

THE libretto is founded on an episode of Tasso's "Jerusalem Delivered." The scene is laid in Damascus, where during the crusade of the year 1099, the crusaders have arrived at the palace and gardens of Armide, the Queen and enchantress. Rinaldo, the greatest hero in Godfrey of Bouillon's army, is the only one who not only does not stoop to adore the beautiful Armide, but on the contrary pursues and hates her. He has been banished from Bouillon's presence, charged with the rash deed of another knight, who has not dared to confess his guilt, and he now wanders lonely in the forest.

Warned by a fellow-warrior, Artemidor, to avoid Armide's enchanting presence, he scorns the warning, saying that love for a woman is to him a thing unknown. In reality, however, Armide is already ensnaring him with her sorcery. He presently hears exquisitely sweet and dreamy melodies, and, finding himself in a soft, green valley, he lies down and falls asleep.

Armide's opportunity has come and she means to stab him, but love conquers hatred and the dagger sinks from her hand. She vainly invokes the furies of hate; none can change her passion for the hero, and at last, ceasing to strive against her tender feelings, she surrenders herself entirely to him, and even succeeds by her charms and her devotion in enthralling him. Meanwhile Bouillon has sent two of his knights, Ubalt and a Danish warrior, to recall Rinaldo to his duty. They are detained by Armide's witchery; the Danish knight meets a demon, who has taken his bride's face and tenderly calls him to her, but Ubalt destroys the charm and both succeed in approaching Rinaldo, who, his love-dream dissipated by the call of honor, resolves to return to the army with his companions. In vain Armide tries to change his resolution. In despair she curses him and her love, but being unable to kill the man she loves, she suffers him to go away and turns her beautiful palace and gardens into a desert.

UN BALLO IN MASCHERA

Lyric Drama in five acts by Giuseppe Verdi.
Text by Piave.

THE libretto is almost identical with Auber's "Ballo in Maschera," which follows.

Count Richard, governor of Boston, is adored by the people but hated by the noblemen, who resolve upon his death. He loves Amelia, the wife of his secretary and best friend René, who in vain tries to warn him of the plots of his enemies, but who faithfully watches over his safety.

An old sorceress of negro blood, Ulrica, is to be banished by the decree of the high judge, but Richard's page Oscar speaks in her favor, and the Count decides to see her himself and test her tricks. He invites his lords to accompany him to the sibyl's dwelling, and orders Oscar to bring him a fisherman's disguise. His enemies, Samuel and Tom, follow him.

The second act shows Ulrica in her cottage seated at a table, conjuring Satan. A crowd of people are around her, among them Richard in disguise. A sailor, Sylvan, advances first to hear his fate, and while Ulrica is prophesying that better days await him, Richard slips a roll of gold with a scroll into Sylvan's pocket and so makes the witch's words true. Sylvan, searching in his pockets, finds the gold and reads the inscription on the scroll: "Richard to his dear officer Sylvan," and all break out into loud praises of the clever sibyl.

A short while after a servant announces Amelia, and the sorceress, driving the crowd away, ushers her in, while Richard conceals himself. He listens with delight to the confession of her sinful love for himself, against which she asks for a draught, which might enable her to banish it from her heart. Ulrica advises her to pluck a magic herb at midnight, which grows in the fields where the criminals are executed. Amelia shudders but promises to do as she is bidden, while Richard secretly vows to follow and protect her.

Amelia departs and the people flock in again. Richard is the first to ask what is his fate. The sibyl reluctantly tells him that his life is to be destroyed by the first person who shall touch his hand on this very day. Richard vainly offers his hand to the bystanders, they all recoil from him, when suddenly his friend René comes in, and heartily shakes Richard's outstretched hand. This seems to break the spell, for everybody knows René to be the Count's dearest friend, and now believes the oracle to be false. Nevertheless Ulrica, who only now recognizes the Count, warns him once more against his enemies, but he laughs at her, and shows the sorceress the verdict of her banishment, which, however, he has canceled. Full of gratitude Ulrica joins in the universal song of praise, sung by the people to their faithful leader.

The third act opens on the ghostly field where Amelia is to look for the magic herb. She is frozen with horror, believing that she sees a ghost rise before her. Richard now turns up, and breaks out into passionate words, entreating her to acknowledge her love for him. She does so, but implores him at the same time not to approach her, and to remain true to his friend. While they speak René surprises them. He has followed Richard to save him from his enemies, who are waiting to kill him. Richard wraps himself in his friend's cloak, after having taken René's promise to lead the veiled lady to the gates of the town without trying to look at her. René swears, but fate wills it otherwise, for hardly has Richard departed, when the conspirators throng in, and enraged at finding only the friend, try to tear the veil off the lady's face. René guards her with his sword, but Amelia springing between the assailants lets fall her veil, and reveals her face to her husband and to the astonished men, thereby bringing shame and bitter mockery on them both. René, believing himself betrayed by wife and friend, asks the conspirators to meet him in his own house on the following morning, and swears to avenge the supposed treachery.

In the fourth act in his own house René bids his wife prepare herself for death. He disbelieves in her protest of innocence, but at length, touched by her misery, he allows her to take a last farewell of her son. When she is gone, he resolves rather to kill the seducer than his poor weak wife. When the conspirators enter he astonishes them by his knowledge of their dark designs, but they wonder still more when he offers to join them in their evil purpose. As they do not agree who it shall be that is to kill Richard, René makes his wife draw the lot from a vase on the table. The chosen one is her own husband. At this moment Oscar enters with an invitation to a masked ball from the court. René accepts, and the conspirators decide to seize the opportunity to put their foe to death. They are to wear blue dominos with red ribbons. Their password is "death."

The next scene shows a richly decorated ballroom. René vainly tries to find out the Count's disguise, until it is betrayed to him by the page, who believes that René wants to have some fun with his master. Amelia, waylaying Richard, implores him to fly, and when he disbelieves her warnings, shows him her face. When he recognizes her, he tenderly takes her hand, and tells her that he too has resolved to conquer his passion, and that he is sending her away to England with her husband. They are taking a last farewell, but alas! fate overtakes Richard in the shape of René, who runs his dagger through him. The crowd tries to arrest the murderer, but the dying Count waves them back, and with his last breath tells his unhappy friend that his wife is innocent. Drawing forth a document and handing it to René, the unfortunate man reads the Count's order to send them to their native land. Richard pardons his misguided friend and dies with a blessing on his beloved country.

BALLO IN MASCHERA, or GUSTAVUS THE THIRD

Grand Historic Opera in five acts by Daniel F. E. Auber. Text by Scribe.

THIS opera has had a curious fate, its historical background having excited resistance and given rise to scruples. The murder of a king was not thought a fit subject for an opera, and so the libretto was altered and spoiled.

The Italians simply changed the names and the scene of action; Verdi composed a new opera from the same matter and succeeded admirably; nevertheless Auber's composition is preferred in Germany, Scribe's libretto being by far the better, while the music is original and vivacious, as well as full of pleasant harmony and fine instrumentation.

The scene is laid in Stockholm in the year 1792. Gustavus III, King of Sweden, loves the wife of his friend and counselor Ankarström, and is loved in return, both struggling vainly against this sinful passion. Ankarström has detected a plot against the King's life, and warning him, asks that the traitor be punished, but Gustavus refuses to listen, trusting in his people and in his friend's fidelity. His minister Kaulbart desires him to condemn a sorceress named Arvedson, who is said to be able at will by means of certain herbs and potions to cause persons to love or hate each other. The King refuses to banish the woman unheard and decides to visit her. Ankarström tries to dissuade, but the King insists, and accordingly goes to Arvedson in disguise. During the witch's conjuration Malwina, his lady-love, appears, who seeks help from the sorceress against her forbidden passion. The concealed King hears Arvedson tell her to go at midnight and gather a herb, which grows on the graves of criminals, and triumphant in his knowledge of Malwina's confessed love, Gustavus decides to follow her there.

When she has gone, he mockingly orders the witch to tell him his fortune, and hears from her that he shall be killed by the man who first tenders him his hand. Just then Ankarström, who comes to protect the King against his enemy, enters and they shake hands.

In the third act Malwina meets the King on the dismal spot to which she had been directed; but Ankarström, whose watchful fidelity never suffers him to be far from the King, and who is utterly ignorant of the deception being practised upon him, saves the lovers from further guilt. After a severe conflict with himself, Gustavus consents to fly in his friend's cloak, Ankarström having pledged his honor not to ask the veiled lady's secret, and to conduct her safely back to the city. This plan is frustrated by the conspirators, who rush in and are about to attack the King. Mal-

wina throws herself between him and the combatants, and the husband then recognizes in the King's companion his own wife. Full of indignation he turns from her and joins the conspirators, promising to be one of them. He swears to kill his unhappy wife, but not until another has first fallen.

In the fourth act the conspirators have a meeting in Ankarström's house, where they decide to murder the King. The lots being cast, the duty to strike the death-blow falls on Ankarström, and Malwina herself draws the fatal paper. At this moment an invitation to a masked ball is brought by the King's page Oscar, and the conspirators resolve to take advantage of this opportunity for the execution of their design.

In the last act the King, happy to know Malwina safe from discovery, resolves to sacrifice his love to honor and friendship. He is about to give Ankarström the proof of his friendship, by naming him governor of Finland, and the minister is to depart with his wife on the morning after the ball. Meanwhile the King is warned by a missive from an unknown hand not to appear at the ball, but he disregards it. He meets Malwina at the ball. His page, thinking to do the King a service, has betrayed his mask to Ankarström. Malwina warns the prince, but in vain, for while he presents her with the paper which is to send her and her husband to their own beloved country, Ankarström shoots him through the heart. Gustavus dies, pardoning his murderer.

DER BARBIER VON BAGDAD

(The Barber of Bagdad)

Comic Opera in two acts by Peter Cornelius.

THE scene takes place in Bagdad, in the house of a wealthy young Mussulman called Nureddin. He is lying on a couch, surrounded by his servants, who think him dying. But it is only the flame of love which devours his strength and deprives him of all energy. As soon as Bostana, an old relative and companion of his lady-love, appears, in order to tell him that Margiana, his adored, is willing to receive him, Nureddin forgets his illness and only longs for the promised interview. The ensuing duet between him and Bostana, wherein she gives instruction about time and hour of the rendezvous, is delightfully fresh and piquant.

As Nureddin has neglected his personal appearance during his malady, his first wish is for a barber, who is speedily sent to him by Bostana. This old worthy, Abul Hassan Ali Ebe Bekar, the barber, makes him desperate by his vain prattle. Having solemnly saluted to Nureddin, he warns him not to leave the house, as his horoscope tells that his life is in danger. The young man not heeding him, Abul Hassan begins to enumerate all his talents as astrologer, philosopher, etc. When Nureddin orders him to begin his shaving he relates the fate of his six brothers, who all died before him and always of love. At last Nureddin's patience giving away, he calls his servants in to throw the old dotard out of doors, but Abul drives them all back. Nureddin tries to pacify him with flattery and finally succeeds.

Now Abul is curious, as all barbers are, and having heard Nureddin's sighs, he determines to find out all about the young man's love. This scene is most ludicrous, when Abul sings his air "Margiana," which name he has heard from Nureddin's lips, and the latter is in despair at being left with only one side of his head shaved. This great work done at last, Abul wants to accompany the young lover to the house of the cadi Baba Mustapha, Margiana's father. Nureddin again summons his servants, who begin to surround Abul, pretending to doctor him. Nureddin escapes, but Abul, after having shaken off the servants, runs after him.

The second act takes place in the cadi's house. Margiana is full of sweet anticipation, while her father, who has already chosen a husband for his daughter in the person of an old friend of his youth, shows her a large trunk full of gifts from the old bridegroom. Margiana admires them obediently. A musical scene of surpassing beauty follows, where we hear the call of the muezzin summoning the faithful to prayer. It is also the sign for Nureddin to appear. The cadi hurries to the mosque and Bostana introduces the lover. Here ensues a charming love-duet, accompanied, originally enough, by a song from the old barber, who watches before the house. Suddenly they are interrupted by cries of alarm, and with dismay they learn from Bostana that the cadi has returned to punish a slave, who has broken a precious vase.

Nureddin, unable to escape unobserved, is hidden in the big trunk. Meanwhile Abul, having heard the slave's cries and mistaking them for Nureddin's, summons the latter's servants and breaks into the cadi's house to avenge his young friend, whom he believes to be murdered. Bostana angrily bids him carry away the trunk, signifying to him whom she has hidden in it, but the cadi intervenes, believing the servants to be thieves who want to rob his daughter's treasure. The rumor of the murder gradually penetrates the whole town; its inhabitants gather before the house, and the appointed wailing-women mingle their doleful lamentations with the general uproar. At last the Calif himself appears in order to settle the quarrel.

The cadi accuses the barber of theft, while Abul calls the cadi a murderer. To throw light upon the matter, the Calif orders the trunk to be opened, which is done with great hesitation by Margiana. When the lid gives way Nureddin is lying in it in a deep swoon. All are terrified, believing him to be murdered; but Abul, caressing him, declares that his heart still throbs. The Calif bids the barber show his art, and Abul wakens Nureddin by the love-song to Margiana. The young man revives and the truth dawns upon the deceived father's mind. The Calif, a very humane and clement prince, feels great sympathy with the beautiful young couple, and advises the cadi to let his daughter have her treasure, for he had told them himself that it was Margiana's treasure that was kept hidden in the trunk.

The cadi consents, while the Calif bids the funny barber come to his palace to entertain him with stories, and invites all present to the wedding of the betrothed pair, to the great satisfaction of the people. The brilliant finale is full of energy, and is especially noteworthy on account of its melody.

IL BARBIERE DI SEVIGLIA

Comic Opera in two acts by Gioachino Antonio Rossini. Text by Sterbini.

COUNT ALMAVIVA is enamored of Rosina, the ward of Doctor Bartolo. She is most jealously guarded by the old man, who wishes to make her his own wife. In vain the Count serenades her; she does not appear, and he must needs invent some other means of obtaining his object. Making the acquaintance of the light-hearted and cunning barber Figaro, the latter advises him to get entrance into Bartolo's house in the guise of a soldier possessing a billet of quartering for his lodging. Rosina herself has not failed to hear the sweet love-songs of the Count, known to her only under the simple name of Lindoro; and with southern passion, and the light-heartedness which characterizes all the persons who figure in this opera, but which is not to be mistaken for frivolity, Rosina loves her nice lover and is willing to be his own. Figaro has told her of Almaviva's love and in return she gives him a note, which she has written in secret. But the old Doctor is a sly fox, he has seen the inky little finger, and determines to keep his eyes open.

When the Count appears in the guise of a half-drunken dragoon, the Doctor sends Rosina away, and tries to put the soldier out of the house, pretending to have a license against all billets. The Count resists, and while Bartolo seeks for his license, makes love to Rosina, but after the Doctor's return there arises such an uproar that all the neighbors and finally the guards appear, who counsel the Count to retire for once.

In the second act the Count gains entrance to Bartolo's house as a singing-master, who is deputed to give a lesson instead of the fever-stricken Basilio. Of course the music-lesson is turned into a love-lesson.

When all seems to be going well, the real maestro, Basilio, enters and all but frustrates their plans. With gold and promises Figaro bribes him to retreat, and the lovers agree to flee on the coming night.

Almost at the last moment the cunning of Bartolo hinders the projected elopement. He shows a letter, which Rosina has written, and makes Rosina believe that her lover, whom she only knows as Lindoro, in concert with Figaro is betraying her to the Count. Great is her joy when she detects that Lindoro and Count Almaviva are one and the same person, and that he loves her as truly as ever. They bribe the old notary, who has been sent for by Bartolo to arrange his own (Bartolo's) wedding with Rosina. Bartolo signs the contract of marriage, with Figaro as witness, and detects too late that he has been duped, and that he has himself united the lovers. At last he submits with pretty good grace to the inevitable, and contents himself with Rosina's dowry, which the Count generously transfers to him.

DIE BEIDEN SCHÜTZEN
(The Two Guardsmen)

Comic Opera in three acts by Gustav Albert Lortzing. Text adapted from the French.

THE scene is in a little country town, where we find Busch, a wealthy innkeeper, making preparations for the arrival of his only son. The young man had entered a grenadier regiment at the age of sixteen, ten years before, so the joyful event of his home-coming is looked forward to with pleasure by his father and sister Süschen, but with anxiety by a friend of hers, Caroline, to whom young Busch had been affianced before joining his regiment.

Enter two young grenadiers from the regiment on leave, the younger of whom falls in love with Süschen at first sight. However, as the elder grenadier, Schwarzbart, dolefully remarks, they are both almost penniless, and he reflects how he can possibly help them in their need. His meditations are interrupted by the arrival of the landlord, who, seeing the two knapsacks and recognizing one of them as that of his son, naturally supposes the owner to be his offspring, in which belief he is confirmed by Schwarzbart, who is induced to practise this deceit, partly by the desire of getting a good dinner and the means of quenching his insatiable thirst, partly by the hope of something turning up in favor of his companion in arms, Wilhelm. As a matter of fact the knapsack does not belong to Wilhelm at all. On leaving the inn at which the banquet following the wedding of one of their comrades had been held, the knapsacks had inadvertently been exchanged much to Wilhelm's dismay, his own containing a lottery ticket which, as he has just learned, had won a great prize. The supposed son is of course received with every demonstration of affection by his fond parent; but, though submitting with a very good grace to the endearments of his supposed sister—the maiden with whom he has fallen in love so suddenly—he resolutely declines being hugged and made much of by the old landlord, this double part being entirely distasteful to his straightforward nature. Nor does his affianced bride, the daughter of the bailiff, fare any better, his affections being placed elsewhere, and their bewilderment is only somewhat appeased by Schwarzbart's explanation that his comrade suffers occasionally from weakness of the brain.

In the next act Peter, a youth of marvelous stupidity, a cousin of the bailiff, presents himself in a woeful plight, to which he has been reduced by some soldiers at the same wedding festivities, and shortly after Gustav, the real son, appears on the scene. He is a manly fellow, full of tender thoughts for his home. Great is his surprise at finding himself repulsed by his own father, who, not recognizing him, believes him to be an impostor. All the young man's protestations are of no avail, for in his knapsack are found the papers of a certain Wilhelm Stark for whom he is now mistaken. When silly Peter perceives him he believes him to be the grenadier who had so ill-treated him at the wedding, though in reality it was Schwarzbart. Gustav is shut up in a large garden-house of his father's; the small town lacking a prison.

In the third act the magistrate has found out that Wilhelm's papers prove him to be the bailiff's son, being the offspring of his first love. He had been with a clergyman, and after the death of the bailiff's wife was vainly sought for by his father. Of course this changes everything for the prisoner, who is suddenly accosted graciously by his gruff guardian Barsch, and does not know what to make of his mysterious hints.

Meanwhile Caroline's heart has spoken for the stranger who had addressed her so courteously and chivalrously; she feels that, far from being an im-

postor, he is a loyal and true-hearted young fellow and therefore decides to liberate him. At the same time enters Wilhelm with Schwarzbart, seeking Süschen; Peter slips in for the same reason, seeking her, for Süschen is to be his bride. Gustav (the prisoner), hearing footsteps, blows out the candle in order to save Caroline from being recognized, and so they all run about in the dark, playing hide-and-seek in an infinitely droll manner. At last the bailiff, having heard that his son has been found, comes up with the innkeeper. The whole mystery is cleared up, and both sons embrace their respective fathers and their brides.

LA BOHÈME

Opera in four acts by Giacomo Puccini.
Text by Giacosa and Illica.

THE first act opens in a garret in Paris, in about 1830, and shows us Marcel the painter and Rudolph the poet, from whose Bohemian mode of life the opera derives its name, at work. Alas! there is no fire in the grate, and the cold is so intense that Marcel is about to break up a chair for firewood.

Rudolph prevents him and kindles a fire with his manuscript instead, crying: "My drama shall warm us." The second act of the manuscript follows the first one, by the blaze of which the artists joyfully warm their half-frozen hands. The paper is quickly burned to ashes, but before they have time to lament this fact the door is opened by two boys bringing food, fuel, wine, and even money. Schaunard, a musician, brings up the rear, to whom neither Marcel nor Rudolph pays the least attention.

It seems that an Englishman engaged Schaunard to sing to his parrot till it dies, but after three days Schaunard becomes so heartily sick of his task that he poisons the bird and runs away.

He suggests that they all go out for supper, it being Christmas eve. They decide to drink some of the wine first, but they are interrupted by the landlord, who demands his quarter's rent. He soon imbibes so much of the wine that he becomes intoxicated and correspondingly jovial. After being joked about his love adventures he finds himself standing outside the door in pitch darkness. The others meanwhile prepare to go out to supper, with the exception of Rudolph, who remains behind to finish a manuscript article.

A pretty young girl soon knocks, carrying a candle and a key. He begs her to come in and be seated, and she swoons while refusing. He revives her with some wine, and she goes off with her relighted candlestick, but forgets her key, which she has dropped in her swoon, and for which she at once comes back. A draft blows out the candle and Rudolph keeps the key, while pretending to look for it. Suddenly he clasps the girl's hand and he and she exchange confidences, while confessing their love for each other.

When Rudolph's friends call him he invites Mimi, who is a flower-girl, to accompany him.

The second act takes place before the well-known Café Momus in the Quartier Latin, where Rudolph and Mimi join Schaunard and Marcel.

Rudolph has bought her a pink bonnet and introduces her to his friends, the fourth of whom is Colline the philosopher.

The party eat and drink amid the noise and bustle of the fair, when Marcel suddenly sees his old love Musette, gorgeously arrayed and leaning upon the arm of an old man. Marcel turns pale, while his friends make fun of the fantastic couple, much to Musette's anger. She at once begins to make overtures to Marcel, who feigns utter indifference. Musette's old admirer orders supper, in the hope of pacifying her, while she addresses Marcel in fond whispers. The others watch the scene with amusement, but Rudolph devotes all his attentions to Mimi. Musette suddenly complains that her shoes hurt her and sends her aged lover off for another pair. Then she proceeds to make friends with Marcel. When the waiter brings the bill, Musette tells him that the old gentleman will settle for everything after his return.

The party profit by the approach of the patrol, who causes a turmoil, in the midst of which they all escape. Alcindor, the old admirer, finds only two bills awaiting him when he returns with the new shoes. Musette has been carried away shoeless by her old friend.

The third act takes place on the outskirts of Paris called "Barrière de l'Enfer" (The Tollgate of Hell). To the left there is a tavern, over which hangs Marcel's picture "The Crossing of the Red Sea," as a signboard. The day is breaking, the customhouse officials are still sleeping around the fire, but the scavengers coming from Chantilly soon awake them.

The gate is opened to admit milk-women, carters, peasants with baskets, and finally Mimi.

She looks wretched and is at once seized with a terrible fit of coughing. As soon as she can speak, she asks the name of the tavern, where she knows Marcel is working. When he emerges from the inn she implores his help, saying Rudolph is killing her by his insane jealousy. Marcel promises to intervene, and when Rudolph comes out of the tavern Mimi hides behind the trees.

She hears Rudolph say she is doomed to die, and coughs and sobs so violently that her presence is revealed.

Rudolph remorsefully takes the poor weak creature in his arms, and they decide to make it up.

Their reconciliation is interrupted by Marcel, who is upbraiding Musette. This flighty damsel has one lover after another, although she really loves Marcel alone.

The fourth and last act takes us back to the garret, where Marcel and Rudolph are alone, Musette and Mimi having left them. They each kiss mementos of their lady-loves, when Schaunard appears with bread and herring. Gaiety is soon restored and a regular frolic takes place. Musette enters in a state of great agitation, to say that Mimi, who is in the last stage of consumption, is there and wants to see Rudolph once more. The latter carries her on the little bed. As there is nothing in the house with which to revive her, Musette decides to sell her earrings in order to procure medicines, a doctor, and a muff, for which Mimi longs.

Schaunard also goes out, so that the lovers are left alone. A touching scene follows, when Rudolph shows Mimi the pink bonnet he has cherished all the time. Musette and Marcel soon return with medicines and a muff, upon which Mimi sinks into the sleep that knows no awakening, with a contented smile.

THE BOHEMIAN GIRL

Opera in three acts by Michael William Balfe.
Text by Bunn.

THE opera opens with a scene on Count Arnheim's grounds near Presburg. Count Arnheim's retainers are waiting to accompany him to the hunt. He appears with his foppish nephew Florestein, who is afraid of a gun. He bids farewell to his little daughter Arline, and she goes up a mountain path with Buda, her nurse, and Florestein. Thaddeus, a Polish exile, enters exhausted from pursuit. Gypsies appear, headed by Devilshoof. They attempt to rob Thaddeus, but after some parley he decides to join their band. Devilshoof takes everything he has except his commission, but gives him a ragged gypsy dress in return. He mingles with the gypsies just as a troop of soldiers come to apprehend him. Huntsmen return in excitement; Florestein appears, terrified. Arline has been attacked by a wild animal. Thaddeus rescues her, and the Count in gratitude invites him to a feast, during which he refuses to drink to the Emperor. He is repudiated by all, but Devilshoof comes to his aid. As a reward for the rescue of Arline the Count offers the exile a purse, which he proudly refuses. Thaddeus and Devilshoof are imprisoned, but the latter escapes and carries off Arline. He is seen by the Count and his guests crossing a frail bridge between two rocks with the child in his arms. He breaks down the bridge and disappears.

The second act reveals a street in Presburg twelve years later. We see the tent of the gypsy Queen. Arline sleeps while Thaddeus keeps watch. Devilshoof and others enter with a new project to rob Florestein, who is flushed with wine. They secure his valuables, but the Queen makes them return everything. Florestein is solicitous about a medallion which has disappeared and which is an heirloom of great value. Devilshoof has secreted it. Arline awakens and tells Thaddeus her dream in the aria "I dreamt I dwelt in marble halls." Thaddeus and Arline declare their love. The Queen, through jealousy, is angry, but, ridiculed by Devilshoof, joins their hands according to the gypsy rite.

The scene shifts to another street where a fair is being held. Count Arnheim and Florestein appear. Florestein compliments Arline, which amuses her, until he tries to kiss her, when she slaps him vigorously. The Queen, recognizing him, gives Arline the stolen medallion, so that she will be accused of robbing him. This plan succeeds, but Thaddeus and the gypsies protect Arline. Nevertheless, she and Thaddeus are imprisoned.

The final scene of the act shows Count Arnheim's apartments with a portrait of Arline in her childhood. The Count enters sadly, and gazes at the portrait. He sings "The heart bowed down." The captain of the guard reports Arline's capture. She is brought in and pleads her innocence, but in her humiliation is about to stab herself. The Count, while stopping her, observes a scar by which he recognizes her as his daughter, and Thaddeus, who enters at that moment, as her preserver.

The last act takes place in the Count's castle. Arline, in rich attire, is sad and lonely. She looks with longing at her gypsy dress. Devilshoof boldly enters the room and begs her to rejoin the tribe. Thaddeus appears at the window. He sings "Then you'll remember me." The two men hide themselves as the guests enter. The Queen of the gypsies suddenly appears and tells the Count that Thaddeus is concealed in his daughter's room. The Count denounces his daughter. Thaddeus comes from his hiding-place, and declares Arline innocent. He proclaims his identity as a Polish noble. The Count is reassured, but the Queen tries to kill Thaddeus, and Devilshoof, while attempting to snatch the rifle from her hands, accidentally shoots her. The joy of the lovers is too great to be marred, and all ends happily.

CARMEN

Opera in four acts by Georges Bizet.
Text by Meilhac and Halévy, founded on the story of Prosper Mérimée.

CARMEN, the heroine, is a Spanish gypsy, fickle and wayward, endowed with all the wild graces of her nation. She is adored by her people, and so it is not to be wondered at that she has many of the stronger sex at her feet. She tries to charm Don José, a brigadier of the Spanish army; of course he is one out of many; she soon grows tired of him, and awakens his jealousy by a thousand caprices and cruelties.

Don José is betrothed to the sweet and lovely Micaëla, waiting for him at home, but she is forgotten as soon as he sees the proud gypsy.

Micaëla seeks him out, bringing to him the portrait and the benediction of his mother, aye, even her kiss, which she gives him with blushes. His tenderness is gone, however, so far as Micaëla is concerned, as soon as he casts one look into the lustrous eyes of Carmen. This passionate creature has involved herself in a quarrel and wounded one of her companions, a laborer in a cigarette manufactory. She is to be taken to prison, but Don José lets her off, promising to meet her in the evening at an inn kept by a man named Lillas Pastia, where they are to dance the seguedilla.

In the second act we find them there together, with the whole band of gypsies. Don José, more and more infatuated by Carmen's charms, is willing to join the vagabonds, who are at the same time smugglers. He accompanies them in a dangerous enterprise of this kind, but no sooner has he submitted to sacrifice love and honor for the gypsy than she begins to tire of his attentions. José has pangs of conscience, he belongs to another sphere of society and his feelings are of a softer kind than those of nature's unruly child. She transfers her affections to a bullfighter named Escamillo, another of her suitors, who returns her love more passionately. A quarrel ensues between the two rivals. Escamillo's knife breaks and he is about to be killed by Don José, when Carmen intervenes, holding back his arm. Don José, seeing that she has duped him, now becomes her deadly foe, filled with sudden hatred and longing for revenge.

Micaëla, the tender-hearted maiden, who follows him everywhere like a guardian angel, reminds him of his lonely mother, everybody advises him to let the fickle Carmen alone—Carmen who never loved the same man

for more than six weeks. But in vain, till Micaëla tells him of the dying mother asking incessantly for her son; then at last he consents to go with her, but not without wild imprecations on his rival and his faithless love.

In the fourth act we find ourselves in Madrid. There is to be a bullfight; Escamillo, its hero, has invited the whole company to be present in the circus.

Don José appears there too, trying for the last time to regain his bride. Carmen, though warned by a fellow-gypsy, Frasquita, knows no fear. She meets her old lover outside the arena, where he tries hard to touch her heart. He kneels at her feet, vowing never to forsake her and to be one of her own people, but Carmen, though wayward, is neither a coward nor a liar, and boldly declares that her affections are given to the bullfighter, whose triumphs are borne to their ears on the shouts of the multitude. Almost beside himself with love and rage, José seizes her hand and attempts to drag her away, but she escapes from him, and throwing the ring, José's gift, at his feet, rushes to the door of the arena. He overtakes her, however, and just as the trumpets announce Escamillo's victory, in a perfect fury of despair he stabs her through the heart, and the victorious bullfighter finds his beautiful bride a corpse.

CAVALLERIA RUSTICANA

(Rustic Chivalry)

Opera in one act by Pietro Mascagni.
Text by Targioni-Tozzetti and Menasci, after Verga's drama.

THE following are the very simple facts of the story, which takes place in a Sicilian village.

Turridu, a young peasant, has loved and wooed Lola before entering military service. At his return he finds the flighty damsel married to the wealthy carrier Alfio, who glories in his pretty wife and treats her very well. Turridu tries to console himself with another young peasant girl, Santuzza, who loves him ardently, and to whom he has promised marriage.

The opera only begins at this point.

Lola, the coquette, cannot bear to know that her former sweetheart should love another woman. She flirts with him, and before the curtain has been raised after the overture Turridu's love-song is heard for Lola, who grants him a rendezvous in her own house.

This excites Santuzza's wildest jealousy. She complains to Turridu's mother, who vainly tries to soothe her. Then she has a last interview with Turridu, who is just entering the church. She reproaches him first with his treachery, then implores him not to forsake her and leave her dishonored.

But Turridu remains deaf to all entreaty, and flings her from him. At last, half mad through her lover's stubbornness, Santuzza betrays him and Lola to Alfio, warning the latter that his wife has proved false. After church Alfio and Turridu meet in mother Lucia's tavern. Alfio refusing to drink of Turridu's wine, the latter divines that the husband knows all. The men and women leave while the two adversaries after Sicilian custom embrace each other, Alfio biting Turridu in the ear, which indicates mortal challenge. Turridu, deeply repenting his folly, as well as his falsehood toward poor Santuzza, recommends her to his mother. He hurries into the garden, where Alfio expects him. A few minutes later his death is announced by the peasants, and Santuzza falls back in a dead swoon; with which the curtain closes over the tragedy.

LE CID

Lyric Drama in three acts by Peter Cornelius.

THE scene is laid in Burgos in Castile in the year 1064. The first act opens with a large concourse of people, assembled to celebrate the victory of Ruy Diaz over the Moors.

In the midst of their rejoicings a funeral march announces Chimene, Countess of Lozan, whose father has been slain by Diaz. While she wildly invokes the King's help against the hero the latter enters, enthusiastically greeted by the people, who adore in him their deliverer from the sword of the infidels.

He justifies himself before King Fernando, relating with quiet dignity how he killed Count Lozan in open duel to avenge his old father, whose honor the Count had grossly attacked. Nevertheless he is ready to defend himself against anybody who is willing to fight for Donna Chimene, and for this purpose he throws down his glove, which is taken up by Alvar Farnez, his friend and companion in arms, who is madly in love with Chimene. While they are preparing for the duel the Bishop Luyn Calvo, an uncle of Diaz, intervenes, entreating his nephew to desist from further bloodshed and to surrender his sword Tizona into the mediator's hands. After a hard struggle with himself the hero, who secretly loves Chimene, yields, and hands his sword to Calvo, who at once offers it to Chimene, thereby giving the defenseless hero into her hands.

Exultingly she swears to take vengeance on Diaz, who stands motionless, looking down with mournful dignity on the woman whom he loves and who seems to hate him so bitterly.

In the midst of this scene the war-cry is heard. The enemy has again broken into the country and has already taken and burned the fortress of Belforad. All crowd around Diaz, beseeching him to save them. While he stands mute and deprived of his invincible sword, Chimene, mastering her own grief at the sight of her country's distress, lays down Tizona at Fernando's feet. Ruy Diaz now receives his sword back from the hands of the King, and brandishing it high above his head he leads the warriors forth to freedom or death.

The second act takes place in Chimene's castle. Her women try to beguile their mistress's sorrow by songs, and when they see her soothed to quiet they retire noiselessly. But hardly does she find herself alone than pain and grief overcome her again. She longs to avenge her father's death on Diaz, and yet deep in her heart there is a feeling of great admiration for him. In vain she wrestles with her feelings, invoking the Almighty's help to do what is right. In this mood Alvar finds her. He once more assures her of his devotion and repeats that he will fight with Diaz as soon as the country is freed from the enemy. He leaves her, and night comes on. In the darkness Diaz steals in, for he cannot resist his heart's desire to see

Chimene once more before the battlė. In the uncertain rays of the moonlight she at first mistakes him for her father's ghost, but when he pronounces her name she recognizes him, and violently motions him away, but he falls on his knee and pours out his hopeless love. At last his passion overcomes all obstacles; she forgives him, and at his entreaty she calls him by his name, saying: "Ruy Diaz, be victorious!" Full of joy he blesses her and goes to join his men, who are heard in the distance calling him to lead them to battle.

The third act is played once more in Burgos.

Diaz has been victorious. The whole army of captives defiles before the throne, and a rejoicing assemblage of nobles and people does homage to the King. Even the Moorish kings bend the knee voluntarily; they have been unfortunate, but they have been conquered by the greatest hero of the world; they are conquered by "the Cid"! When the King asks them what the name means, they tell him that its signification is "Master"; full of enthusiasm, all around adopt this name for their hero. The Cid will be his title henceforth, immortal as his glorious star!

The people loudly call for Diaz to appear, but are told that immediately after the battle Alvar had sent the hero a challenge. At the same time Alvar enters unhurt, and Chimene, who stands near the King with her women ready to greet the victor, grows white and faint, believing that Diaz has been killed by Alvar. She impetuously interrupts the latter, who begins to relate the events, and unable to control her feelings any longer she pours out her long pent-up love for Diaz, at the same time bewailing the slain hero and swearing faithfulness to his memory unto death. "He lives," cries Alvar, and at this moment the Cid, as we must now call him, appears, stormily hailed by great and small.

Deeply moved he lays down his victorious sword at the feet of his King, who embraces him, pronouncing him Sire of Saldaja, Cardenja, and Belforad. Then he leads him to his lady, who sinks into his arms supremely happy. The Bishop blesses the noble pair, and all join in his prayer that love may guide them through life and death.

LES CONTES D'HOFFMANN

(Hoffmann's Tales)

Fantastic Opera in three acts by Jacques Offenbach.
Text by Barbier.

THE first scene, a prologue, is laid in Luther's famous wine-cellar in Nuremberg.

The hero of the opera, Hoffmann himself, is there, drinking with a number of gay young students, his friends. He is in a despondent mood, and when urged by his companions to tell them the reason of his depression he declares himself ready to relate the story of his three love adventures, while his friends sit round a bowl of flaming strong punch.

Now the scene changes and the curtain rises on the first act. We find Hoffmann in Spalanzani's house. This man is a famous physiologist, and Hoffmann has entered his house as his pupil in order to make the acquaintance of the professor's beautiful daughter Olympia, whom he has seen at a distance.

This daughter is nothing more than an automaton that has been manufactured by Spalanzani and his friend, the wizard Coppelius. This doll can sing, dance, and speak like a human being. Spalanzani hopes to become rich by means of this clever work of art. As half of Olympia (this is the doll's name) belongs to Coppelius, Spalanzani buys her from him, paying him by a draft on the Jew Elias, though he knows him to be bankrupt. Hoffmann has been persuaded by Coppelius to purchase a pair of spectacles, through which he looks at Olympia, and taking her for a lovely, living maiden, falls violently in love with her.

Spalanzani now gives a grand entertainment at which he presents his daughter Olympia (the automaton), who surprises everybody by her loveliness and fine singing. Hoffmann is completely bewitched, and as soon as he finds himself alone with her he makes her an ardent declaration of love and is not at all discouraged by her sitting stock-still and only answering from time to time a dry little "ja ja." At last he tries to embrace her, but as soon as he touches her she rises and trips away.

Hoffmann's friend Niklas finds him in the seventh heaven of rapture and vainly endeavors to enlighten him as to the reason of the beauty's stiffness and heartlessness.

When the dancing begins Hoffmann engages Olympia, and they dance on, always faster and faster, until Hoffmann sinks down in a swoon, his spectacles being broken by the fall. Olympia spins on alone as fast as ever and presently dances out of the room, Cochenille vainly trying to stop her. Coppelius now enters in a fury, having found out that Spalanzani's draft on Elias is worthless. He rushes to the room into which Olympia has vanished, and when Hoffmann revives he hears a frightful sound of breaking and smashing, and Spalanzani bursts in with the news that Coppelius has broken his valuable automaton. Thus Hoffmann learns that he has been in love with a senseless doll. The guests, who now enter, shout with laughter at his confusion, while Spalanzani and Coppelius load each other with abuse.

The second act takes place in Giulietta's palace in Venice. Everything breathes joy and love. Both Niklas and Hoffmann are courting the beautiful lady. Niklas warns his friend against her, but Hoffmann only laughs at the idea that he is likely to love a courtezan. The latter is entirely in the hand of the wizard Dapertutto, who acts toward Hoffmann as an evil spirit under three different names in each of his three love affairs. Giulietta has already stolen for him the shadow of her former lover Schlemihl; now Dapertutto wounds her vanity by telling her that Hoffmann has spoken disdainfully of her, and makes her promise to win the young man's love and by that means to make him give her his reflection from a looking-glass.

She succeeds easily, and there ensues a charming love-duet during which they are surprised by the jealous Schlemihl. Giulietta tells Hoffmann that her former lover has the key of her apartments in his pocket, she then departs leaving the two lovers and Dapertutto alone. When Hoffmann peremptorily demands the key from Schlemihl the latter refuses to give it up. The result is a duel, for which Dapertutto offers Hoffmann his sword.

After a few passes Schlemihl is killed and Dapertutto disappears. A few moments afterward Giulietta's gondola passes before the balcony and Hoffmann sees her leaning on Dapertutto's arm singing a mocking farewell to the poor deserted lover.

The third act takes place in Rath Krespel's house. His daughter Antonia has inherited her mother's gift of a beautiful voice, but also her tendency to consumption. The greatest joy of her life is singing, which, however, her father has forbidden, knowing this exertion to be fatal to his darling.

She is engaged to be married to Hoffmann, but Krespel is averse to the marriage, seeing in it another danger for his daughter's health, as Hoffmann is musical and encourages Antonia to sing. Krespel has forbidden his servant Franz to let anybody see Antonia while he goes out of the house, but Franz, who is very deaf, misunderstands his master's orders and joyously welcomes his mistress's suitor. A delicate love-scene follows, during which Antonia shows her lover that her voice is as fine as ever. When they hear Krespel returning, Antonia retires to her own room, but Hoffmann hides himself in an alcove, determined to learn why Antonia is so closely hidden from the world.

Immediately after the father's return Doctor Mirakel enters. Krespel is mortally afraid of this mysterious man, as he believes him to have killed his wife with drugs, and that now he aims at his daughter's life.

This Mirakel is a demon who acts as in the two former instances as Hoffmann's evil genius. From the conversation of the two men Hoffmann learns the secret of his bride's dangerous inheritance, and when Mirakel has at last been driven out of the room and Krespel has left it too, the lovers both come back again. Hoffmann by earnest entreaty succeeds in gaining Antonia's promise never to sing any more. But when he has left, Mirakel returns and by invoking the spirit of her mother he goads her on to break her promise. She begins to sing and he urges her on, until she sinks back exhausted. It is thus that her father and her lover find her, and after a few sweet words of farewell she dies in their arms.

The epilogue takes us back to Luther's cellar, where Hoffmann's companions are still sitting over their punch, the steam of which forms clouds over their heads, while they thank their poor, heart-broken friend for his three stories with ringing cheers.

COSI FAN TUTTE

Comic Opera in two acts by Wolfgang Amadeus Mozart.
Text by Da Ponte, newly arranged by Schneider and Devrient.

DON FERNANDO and Don Alvar are betrothed to two Andalusian ladies, Rosaura and Isabella.

They loudly praise their ladies' fidelity, when an old bachelor, named Onofrio, pretends that their sweethearts are not better than other women and accessible to temptation. The lovers agree to make the trial and promise to do everything which Onofrio dictates. Thereupon they announce to the ladies that they are ordered to Havana with their regiment, and after a tender leave-taking, they depart to appear again in another guise, as officers of a strange regiment. Onofrio has won the ladies' maid, Dolores, to aid in the furtherance of his schemes, and the officers enter, beginning at once to make love to Isabella and Rosaura, but each, as was before agreed, to the other's affianced.

Of course the ladies reject them, and the lovers begin to triumph, when Onofrio prompts them to try another temptation. The strangers, mad with love, pretend to drink poison in the young ladies' presence. Of course these tender-hearted maidens are much aggrieved; they call Dolores, who bids her mistresses hold the patients in their arms; then coming disguised as a physician, she gives them an antidote. By this clumsy subterfuge they excite the ladies' pity and are nearly successful in their foolish endeavors, when Dolores, pitying the cruelly tested women, reveals the whole plot to them.

Isabella and Rosaura now resolve to enter into the play. They accept the disguised suitors, and even consent to a marriage. Dolores appears in the shape of a notary, without being recognized by the men. The marriage contract is signed, and the lovers disappear to return in their true characters, full of righteous contempt. Isabella and Rosaura make believe to be conscience-stricken, and for a long while torment and deceive their angry bridegrooms. But at last they grow tired of teasing, present the disguised Dolores, and put their lovers to shame by showing that all was a farce. Of course the gentlemen humbly ask their pardon, and old Onofrio is obliged to own himself beaten.

CZAR UND ZIMMERMANN

(Czar and Carpenter)

Comic Opera in three acts by Gustav Albert Lortzing.

PETER THE GREAT of Russia has taken service on the wharfs of Saardam as simple ship-carpenter under the assumed name of Peter Michaelov. Among his companions is another Peter, named Ivanov, a Russian renegade, who has fallen in love with Marie, the niece of the burgomaster Van Bett.

The two Peters being countrymen and fearing discovery, have become friendly, but Ivanov, instinctively feeling his friend's superiority, is jealous of him, and Marie, a little coquette, nourishes his passion.

Meanwhile the ambassadors of France and England, each of whom wishes for a special connection with the Czar of Russia, have discovered where he must be, and both bribe the conceited simpleton Van Bett, who tries to find out the real Peter.

He assembles the people, but there are many Peters among them, though only two strangers. He asks them whence they come, then takes aside Peter Ivanov, cross-questioning him in vain as to what he wishes to know.

At last, being aware of Peter's love for Marie, he gives him some hope of gaining her hand, and obtains in exchange a promise from the young man to confess his secret in presence of the foreign nobleman. The cunning French ambassador, the Marquis de Châteauneuf, has easily found out the Czar and gained his purpose, while the phlegmatic English lord, falsely directed by the burgomaster, is still in transaction with Ivanov. All this takes place during a rural festivity, where the Marquis, notwithstanding the claims upon

his attention, finds time to court pretty Marie, exciting Ivanov's hate and jealousy.

Ivanov with difficulty plays the rôle of Czar, which personage he is supposed to be both by Lord Syndham and Van Bett. He well knows that he deserves punishment if he is found out on either side. The burgomaster, getting more and more confused, and fearing himself surrounded by spies and cheats, examines one of the strangers after the other, and is of course confounded to hear their highflown names; at last he seizes the two Peters, but is deterred from his purpose by the two ambassadors. They are now joined by a third, the Russian General Lefort, who comes to call back his sovereign to his own country. In the third act Van Bett has prepared a solemn demonstration of fealty for the supposed Czar whom he still mistakes for the real one, while the real Czar has found means to go on board of his ship with the Marquis and Lefort.

Before taking farewell Czar Peter promises a passport to Ivanov, who is very dubious as to what will become of him. Meanwhile Van Bett approaches the Czar with his procession to do homage, but during his long and confused speech cannon-shots are heard and an usher announces that Peter Michaelov is about to sail away with a large crew. The background opens and shows the port with the Czar's ship. Everybody shouts "Long live the Czar!" and Ivanov, opening the paper which his high-born friend left to him, reads that the Czar grants him pardon for his desertion and bestows upon him a considerable sum of money.

LA DAME BLANCHE

Comic Opera in three acts by François Adrien Boieldieu. Text by Scribe.

THE scene is laid in Scotland, the plot being taken from two of Sir Walter Scott's novels, "The Monastery" and "Guy Mannering."

George Brown, the hero of the opera, a young lieutenant in the English service, visits Scotland. He is hospitably received by a tenant of the late Count Avenel, who has been dead for some years. When he arrives the baptism of the tenant's youngest child is just being celebrated, and seeing that they lack a godfather, he good-naturedly consents to take the vacant place.

Seeing the old castle of the Avenels, he asks for its history, and the young wife Jenny tells him that according to the traditions of the place it is haunted by a ghost, as is the case in almost every old castle. This apparition is called the White Lady, but unlike other ghosts she is good, protecting her sex against fickle men. All the people around believe firmly in her and pretend to have seen her themselves. In the castle is a statue which bears the name of this benevolent genius, and in it the old lord has hidden treasures. His steward Gaveston, a rogue, who has taken away the only son of the Count in the child's earliest days, brings the castle with all its acres to public sale, hoping to gain it for himself.

He has a charming ward, named Anna. It is she who sometimes plays the part of the White Lady. She has summoned the young tenant Dickson, who is sincerely devoted to her, into the castle, and the young man, though full of fear, yet dares not disobey the ghostly commands.

George Brown, thirsting for a good adventure, and disbelieving in the ghost story, declares that he will go in Dickson's place.

In the second act George, who has found entrance into the castle, calls for the White Lady, who appears in the shape of Anna. She believes that Dickson is before her and she reveals her secret to him, imploring his help against her false guardian Gaveston, who means to rob the true and only heir of his property. She knows that the missing son of the Avenels is living, and she has given a promise to the dying Countess to defend his rights against the rapacious Gaveston. George gives his hand to the pretended ghost in token of fidelity, and the warm and soft hand which clasps his awakes tender feelings in him. On the following morning Dickson and his wife, Jenny, are full of curiosity about George's visit, but he does not breathe a word of his secret.

The sale of the castle, as previously announced, is to begin, and Dickson has been empowered beforehand by all the neighboring farmers to bid the highest price, in order not to let it fall into the hands of the hateful Gaveston. They bid higher and higher, but at length Dickson stops, unable to go further. Gaveston feels assured of his triumph, when George Brown, recalling his vow to the White Lady, advances boldly, bidding one thousand pounds more. Anna is beside him, in the shape of the specter, and George obediently bids on, till the castle is his for the price of £300,000. Gaveston, in a perfect fury, swears to avenge himself on the adventurer, who is to pay the sum in the afternoon. Should he prove unable to do so, he shall be put into prison. George, who firmly believes in the help of his genius, is quietly confident, and meanwhile makes an inspection of the castle. Wandering through the vast rooms, dim recollections arise in him, and hearing the minstrel's song of the Avenels, he all at once remembers and finishes the romance which he heard in his childhood.

The afternoon comes and with it MacIrton, the justice of peace. He wants the money, and George begs to await the White Lady, who promised her help. Anna appears, bringing the treasure of the Avenels hidden in the statue, and with it some documents which prove the just claims of Edwin, Count Avenel. This long-lost Count she recognizes in George Brown, whose identity with the playmate of her youth she had found out the night before. Gaveston approaches full of wrath to tear aside the ghost's white veil, and see his own ward, Anna.

The happy owner of castle and country holds firm to the promise which he gave the White Lady, and offers hand and heart to the faithful Anna, who has loved him from her childhood.

LA DAMNATION DE FAUST

(The Damnation of Faust)

Opera in four parts by Hector Berlioz.

IN the first part Faust, the learned philosopher, wanders in the fields, near a German village, at sunrise, meditating upon nature. He observes a crowd of peasants who dance and sing, jesting rudely. The Hungarian troops approach to martial music. Great excite-

ment prevails among the peasants. Faust alone remains cold and unmoved.

The second part opens with Faust in his study, deploring his unhappy lot. Neither in nature, nor in books, nor in old memories has he found solace. He decides to take poison; but as he raises the cup to drink, the strains of an Easter hymn turn his thoughts toward good. Even then the fiend Mephisto is at his elbow, tempting him with promises of earthly joys. He succumbs and goes forth with the fiend in search of pleasure. They enter a wine-cellar in which a number of boon companions are carousing. Mephisto joins them, but Faust is disgusted by their uproarious ribaldry. Led by Mephisto to a garden on the banks of the Elbe, he falls asleep amid the music of a chorus of sylphs, and dreams of Marguerite, a fair unknown peasant girl. As the sylphs dance about him he awakens, still thinking of Marguerite and desiring to find her. A troop of soldiers march by, returning from war and eager for pleasure. They are joined by a band of students, who proclaim in song the joys of wine and love.

Part third begins with distant drums and trumpets sounding the retreat. Faust impatiently awaits Marguerite in her dwelling. Mephisto warns him of her coming, and he conceals himself in her room. Marguerite enters, musing upon a strange dream of an unknown lover. She braids her hair, singing dreamily of the faithful King of Thule. Mephisto invokes the powers of evil and begins a mocking serenade, while in the garden without the will-o'-the-wisps dance. Faust appears before Marguerite, who is startled, but in an ardent love-scene they declare their mutual passion, and Marguerite at last is persuaded to give herself to her lover. The entrance of Mephisto, to tell them that the villagers are coming to warn Marguerite's mother of her danger, terrifies the bewildered girl. She and Faust part reluctantly, while Mephisto exults over the enslavement of his victim. The villagers approach muttering threats, as Mephisto forces Faust to depart.

In part fourth Marguerite, heavy-hearted, sits alone, thinking of her lover, who comes not. Soldiers march by singing of the glories of war. Faust, alone in his study, has found solace in nature, but Mephisto disturbs him with the news that Marguerite is in prison, condemned to death for the murder of her mother, Marthe, to whom the fiend had given too powerful a sleeping potion. Faust signs a paper which he believes will free Marguerite, but which really gives over his own soul to perdition. Faust and the fiend then set forth on a wild ride through the darkness. As they gallop along they hear women and children praying. Strange shapes close around them presaging death. The horses tremble and snort with fear. Faust imagines that it rains blood. Everywhere he sees horrible visions, and at last he is hurled into the abyss to which the fiend has craftily led him, and is forever lost. The Prince of Darkness appears attended by infernal spirits, who exult over his downfall.

With a change of scene a celestial chorus is heard, and the spirit of Marguerite, saved by faith and repentance, is received into heaven. With her apotheosis the drama ends. This opera is noteworthy as being among those in which Berlioz introduced some of his most astonishing technical effects.

DINORAH

Comic Opera in three acts by Giacomo Meyerbeer.
Text by Barbier and Carré.

DINORAH, the heroine, is a poor peasant girl and the betrothed of a goatherd named Hoël. They are about to be married in the church at Auray, when a terrible thunderstorm suddenly interrupts the ceremony.

The cottage of Dinorah's father is destroyed, and Hoël gives up all his property to enable him to rebuild his house. Hoël is told by a sorcerer that he could gain great wealth if he would only consent to hide himself for a year in the forest. He follows this advice, and Dinorah, who thinks she is forsaken by her lover, loses her reason. After the year has expired, Hoël is informed that a vast treasure is buried in a certain spot. His joy at this news turns into dismay when he hears that the first person who moves the stone placed over the treasure will die within a year. He therefore induces Corentin, an avaricious fellow, to do this in his stead by promising him a share of the booty. When Corentin is on the point of removing the stone, a voice is heard, which reveals to him the legend of the treasure, and the fatal conditions imposed upon the finder.

Corentin, though enraged at the cunning trick Hoël has played on him, still cannot forego all hope of gaining the treasure. He discovers that the singer whose voice had warned him is no other than the mad girl Dinorah, and he resolves to make use of her, as formerly Hoël had made use of him, by persuading her to move the fatal stone. This she is about to do when the bell on her favorite goat diverts her attention, and causes her to fly this accursed place. In her flight, she is in danger of being carried away by an inundation, but is saved from drowning by Hoël. The sound of his beloved voice acts like a talisman, she recovers her reason, and there is now no drawback to their marriage. The union of the lovers closes the opera.

LE DOMINO NOIR
(The Black Domino)

Comic Opera in three acts by Daniel F. E. Auber.
Text by Scribe.

THE scene is laid in Madrid in the last century. The Queen of Spain gives a masked ball, at which our heroine, Angela, is present, accompanied by her companion, Brigitta. There she is seen by Horatio di Massarena, a young nobleman, who met her a year before at one of these balls and fell in love with her, without knowing her.

This time he detains her, but is again unable to discover her real name, and confessing his love for her he receives the answer that she can be no more than a friend to him. Massarena detains her so long that the clock strikes the midnight hour as Angela prepares to seek her companion. Massarena confesses to having removed Brigitta under some pretext, and Angela in despair cries out that she is lost. She is in reality a member of a convent, and destined to be lady abbess, though she has not yet taken the vows. She is very

highly connected, and has secretly helped Massarena to advance in his career as a diplomatist. Great is her anxiety to return to her convent after midnight, but she declines all escort, and walking alone through the streets, she comes by chance into the house of Count Juliano, a gentleman of somewhat uncertain character, and Massarena's friend. Juliano is just giving a supper to his gay friends, and Angela bribes his housekeeper, Claudia, to keep her for the night. She appears before the guests disguised as an Aragonese waiting-maid, and charms them all, and particularly Massarena, with her grace and coquetry. But as the young gentlemen begin to be insolent, she disappears, feeling herself in danger of being recognized. Massarena, discovering in her the charming black domino, is very unhappy to see her in such company. Meanwhile Angela succeeds in getting the keys of the convent from Gil Perez, the porter, who had also left his post, seduced by his love of gormandizing, and had come to pay court to Claudia. Angela troubles his conscience, frightens him with her black mask, and flees. When she has gone the housekeeper confesses that her pretended Aragonese was a stranger, by all appearance a noble lady, who sought refuge in Juliano's house.

In the third act Angela reaches the convent, but not without more adventures. Thanks to Brigitta's cleverness, her absence has not been discovered. At length the day has come when she is to be made lady abbess, and she is arrayed in the attire suited to her future high office, when Massarena is announced to her. He comes to ask to be relieved from a marriage with Ursula, Lord Elfort's daughter, who is destined for him, and who is also an inmate of the convent, but whom he cannot love. Notwithstanding her disguise he recognizes his beloved domino, who, happily for both, is released by the Queen from her high mission and permitted to choose a husband. Of course it is no other than the happy Massarena; while Ursula is consoled by being made lady abbess, a position which well suits her ambitious temper.

DON GIOVANNI

Opera in two acts by Wolfgang Amadeus Mozart.
Text by Da Ponte.

THE hero, spoiled by fortune, and blasé, is ever growing more reckless. He even dares to attack the virtue of Donna Anna, one of the first ladies of a city in Spain, of which her father, an old Spanish grandee, as noble and as strict in virtue as Don Giovanni is satiated and frivolous, is governor. The old father, coming forward to help his beloved daughter, with drawn dagger attacks Don Giovanni, who, compelled to defend himself, has the misfortune to stab his assailant.

Donna Anna, a lady not only noble and virtuous, but proud and high-spirited, vows to avenge her father's death. Though betrothed to a nobleman named Octavio, she will never know any peace until her father, of whose death she feels herself the innocent cause, is avenged. Her only hope is death, and in that she offers the liveliest contrast to her betrothed, who shows himself a gentleman of good temper and qualities, but of a mind too weak for his lady's high-flown courage and truly tragic character. Though Octavio wants to avenge Donna Anna's father, he would do it only to please her. His one aim is marriage with her. Her passionate feelings he does not understand.

Don Giovanni, pursued not only by Donna Anna, but also by his own neglected bride, Donna Elvira, tries to forget himself in debauches and extravagances. His servant Leporello, in every manner the real counterpart of his master, is his aider and abettor. A more witty, a more amusing figure does not exist. His fine sarcasm brings Don Giovanni's character into bold relief; they complement and explain each other.

But Don Giovanni, passing from one extravagance to another, sinks deeper; everything he tries begins to fail him, and his doom approaches. He begins to amuse himself with Zerlina, the young bride of a peasant named Masetto, but each time, when he seems all but successful with the little coquette, his enemies, who have united against him, interfere and present a new foe in the person of the bridegroom, the plump and rustic Masetto. At last Don Giovanni is obliged to take refuge from the hatred of his pursuers. His flight brings him to the grave of the dead governor, in whose memory a life-size statue has been erected in his own park. Excited to the highest pitch and almost beside himself, Don Giovanni even mocks the dead; he invites him to a supper. The statue moves its head in acceptance of the dreadful invitation of the murderer.

Toward evening Donna Elvira comes to see him, willing to pardon everything if only her lover will repent. She fears for him and for his fate. She does not ask for his love, only for the repentance of his follies; but all is in vain. The half-drunken Don Giovanni laughs at her, and so she leaves him alone. Then the ghostly guest, the statue of the governor, enters. He too tries to move his host's conscience. He fain would save him in the last hour. Don Giovanni remains deaf to those warnings of a better self, and so he incurs his doom. The statue vanishes, the earth opens, and the demons of hell devour Don Giovanni and his splendid palace.

DON PASQUALE

Comic Opera in three acts by Gaetano Donizetti.
Text after "Ser Marcantonio" by Cammerano.

THE wealthy old bachelor Don Pasquale desires to marry his only nephew to a rich and noble lady; but finding a hindrance in Ernesto's love for another, he decides to punish his headstrong nephew by entering himself into marriage and thus disinheriting Ernesto.

His physician Malatesta, Ernesto's friend, pretends to have discovered a suitable partner for him in the person of his (Malatesta's) sister, an "ingénue," educated in a convent and utterly ignorant of the ways of the world.

Don Pasquale maliciously communicates his intentions to the young widow Norina, telling her to distrust Malatesta. The latter, however, has been beforehand with him, and easily persuades Norina to play the part of his (Malatesta's) sister, and to endeavor, by the beauty of her person and the modesty of her demeanor, to gain the old man's affections. Should she succeed in doing so, Don Pasquale and Norina are

to go through a mock form of marriage—a notary, in the person of a cousin, named Carlo, has already been gained for the purpose—after which Norina, by her obstinacy, extravagance, capriciousness, and coquetry, is to make the old man repent of his infatuation and ready to comply with their wishes.

Urged on by her love for Ernesto, Norina consents to play the part assigned to her, and the charming simplicity of her manners, her modesty and loveliness so captivate the old man that he falls into the trap and makes her an offer of his hand. The marriage takes place, and one witness failing to appear, Ernesto, who happens to be near, and who is aware of the plot, is requested to take his place. Besides appointing Norina heiress of half his wealth, Don Pasquale at once makes her absolute mistress of his fortune. Having succeeded in attaining her aim, Norina throws aside her mask, and by her self-will, prodigality, and waywardness drives her would-be husband to despair. She squanders his money, visits the theater on the very day of their marriage, ignoring the presence of her husband in such a manner that he wishes himself in his grave, or rid of the termagant, who has destroyed the peace of his life. The climax is reached on his discovery among the accounts, all giving proof of his wife's reckless extravagance, a billet-doux pleading for a clandestine meeting in his own garden. Malatesta is summoned and cannot help feeling remorse on beholding the wan and haggard appearance of his friend. He recommends prudence, advises Don Pasquale to assist, himself unseen, at the proposed interview, and then to drive the guilty wife from the house. The jealous husband, though frankly confessing the folly he had committed in taking so young a wife, at first refuses to listen to Malatesta's counsel, and determines to surprise the lovers and have them brought before the judge. Finally, however, he suffers himself to be dissuaded and leaves the matter in Malatesta's hands.

In the last scene the lovers meet, but Ernesto escapes on his uncle's approach, who is sorely disappointed at having to listen to the bitter reproaches of his supposed wife, instead of being able to turn her out of doors.

Meanwhile Malatesta arrives, summons Ernesto, and in his uncle's name gives his (Don Pasquale's) consent to Ernesto's marriage with Norina, promising her a splendid dowry.

Don Pasquale's wife, true to the part she has undertaken to play, of course opposes this arrangement; and Don Pasquale, too happy to be able to thwart his wife, hastens to give his consent, telling Ernesto to bring his bride. His dismay on discovering that his own wife, whom he has only known under the name of Sophronia, and his nephew's bride are one and the same person, may be easily imagined. His rage and disappointment are, however, somewhat diminished by the reflection that he will no longer have to suffer from the whims of the young wife who had inveigled him into the ill-assorted marriage, and he at length consents, giving the happy couple his blessing.

Considered as representative of the modern Italian opera, this work, one of Donizetti's latest compositions, properly takes a high rank among those of its class. It affords excellent opportunities for vocal artists, and its bright music and witty text render it particularly enjoyable when well performed.

LES DRAGONS DE VILLARS
(The Hermit's Bell)

Comic Opera in three acts by Louis Aimé Maillart.
Text after the French by Ernst.

THE scene is laid in a French mountain village near the frontier of Savoy toward the close of the war in the Cévennes in 1704.

In the first act peasant women in the service of Thibaut, a rich country squire, are collecting fruit. Georgette, Thibaut's young wife, controls their work. In compliance with a general request she treats them to a favorite provençal song, in which a young girl, forgetting her first vows, made to a young soldier, gives her hand to another suitor. She is interrupted by the sound of trumpets. Thibaut, hurrying up in great distress, asks the women to hide themselves at once, because soldiers are marching into the village. He conceals his own wife in the pigeon-house. A detachment of dragoons arrive, and Belamy, their corporal, asks for food and wine at Thibaut's house. He learns that there is nothing to be had and in particular that all the women have fled, fearing the unprincipled soldiers of King Louis XIV, sent to persecute the poor Huguenots or Camisards, who are hiding in the mountains—further that the "Dragons de Villars" are said to be an especially wild and dissolute set.

Belamy is greatly disgusted, and after having had his dinner and a sleep in Thibaut's own bed, decides to march on. The squire gladly offers to accompany the soldiers to St. Gratien's grotto near the hermitage, where they have orders to search for the Huguenot refugees.

While Belamy is sleeping, Thibaut calls his servant Silvain and scolds him because, though best of servants, he has now repeatedly been absent overlong on his errands; finally he orders him to saddle the mules.

Stammering, Silvain owns that they have gone astray in the mountains, but that he is sure of their being found in due time. While Thibaut expresses his fear that they may be stolen by the fugitives, Rose Friquet, an orphan girl, brings the mules, riding on the back of one of them. Thibaut loads her with reproaches, but Silvain thanks her warmly, and though she mockingly repudiates his thanks, he discovers that she has taken the mules in order not to let the provost into Silvain's secret. The fact is that Silvain carries food every day to the refugees, and Rose Friquet, the poor goat-keeper, who is despised and supposed to be wicked and malicious, protects him in her poor way, because he once intercepted a stone which was meant for her head.

While the soldiers are dining, Belamy, who has found Georgette's bonnet, demands an explanation.

Thibaut, confused, finds a pretext for going out, but Rose betrays to Belamy first the wine-cellar and then Georgette's hiding-place. The young wife cries for help and Rose runs in to bring Thibaut. Belamy is delighted with the pretty Georgette, but she tells him rather anxiously that all the wives of the village must needs remain entirely true to their husbands, for the hermit of St. Gratien, though dead for two hundred years, is keeping rigid watch, and betrays every case of infidelity by ringing a little bell, which is heard far and wide.

Belamy is somewhat desirous to try the experiment with Georgette, and asks her to accompany him to the hermitage instead of her husband.

After having found the other women in the village, the soldiers, to Thibaut's great vexation, decide to stay and amuse themselves. Silvain rejoices, and after a secret sign from Rose resolves to warn the refugees in the evening.

In the second act Rose and Silvain meet near St. Gratien. Rose, after telling him that all the paths are occupied by sentries, promises to show him a way for the refugees which she and her goat alone know. Silvain, thanking her warmly, endeavors to induce her to care more for her outward appearance, praising her pretty features. Rose is delighted to hear for the first time that she is pretty, and the duet ensuing is one of the most charming things in the opera. Silvain promises to be her friend henceforth, and then leaves in order to seek the Camisards. After this Thibaut appears seeking his wife, whom he has seen going away with Belamy. Finding Rose he imagines he has mistaken her for his wife, but she laughingly corrects him, and he proceeds to search for Georgette. Belamy now comes and courts Thibaut's wife. But Rose, seeing them, resolves to free the path for the others. No sooner has Belamy tried to snatch a kiss from his companion than Rose draws the rope of the hermit's bell, and she repeats the proceeding until Georgette takes flight, while Thibaut rushes up at the sound of the bell. Belamy reassures him, intimating that the bell may have rung for Rose (though it never rings for girls), and accompanies him to the village. But he soon returns to look for the supposed hermit who has played him this trick and finds Rose instead, who does not perceive him. To his great surprise, Silvain comes up with the whole troop of refugees, leading the aged clergyman, who had been a father to him in his childhood. Silvain presents Rose to them as their deliverer and vows to make her his wife. Rose leads them to the secret path, while Silvain returns to the village, leaving Belamy triumphant at his discovery.

In the third act we find the people on the following morning speaking of nothing but Silvain's wedding with Rose and of the hermit's bell. Nobody knows who has been the culprit, but Thibaut slyly calculates that the hermit has rung beforehand when Rose the bride kissed the dragoon. Having learned that the soldiers had been commanded to saddle their horses in the midst of the dancing the night before, and that Belamy, sure of his prey, has come back, he believes that Rose has betrayed the poor Camisards in order to win the price set on their heads, and this opinion he now communicates to Silvain.

To keep Belamy away from Georgette, the sly squire has conducted him to the wine-cellar, and the officer, now half-drunk, admits having had a rendezvous with Rose. When Thibaut has retired, Belamy again kisses Georgette, and lo, the bell does not ring this time!

Meanwhile Rose comes down the hill, neatly clad and glowing with joy and pride, and Georgette, disregarding Thibaut's reproofs, offers her the wedding garland. The whole village is assembled to see the wedding, but Silvain appears with dark brow, and when Rose radiantly greets him he pushes her back fiercely, believing that she betrayed the refugees, who are, as he has heard, caught. Rose is too proud to defend herself, but when Georgette tries to console her she silently draws from her bosom a paper containing the information that the refugees have safely crossed the frontier. Great is Silvain's shame and heartfelt his repentance. Suddenly Belamy enters, beside himself with rage, for his prey has escaped and he has lost his patent as lieutenant, together with the remuneration of two hundred pistoles, and he at once orders Silvain to be shot. But Rose bravely defends her lover, threatening to reveal the dragoon's neglect of duty. When, therefore, Belamy's superior appears to hear the important news of which the messenger told him, his corporal is only able to stammer out that nothing in particular has happened; and so, after all, Georgette is saved from discovery and Rose becomes Silvain's happy bride.

ELEKTRA

Opera in one act by Richard Strauss.
Text by Hofmannsthal.

LIKE nearly all the works of this composer in larger form, "Elektra" gave rise to a merry war among the critics. It was roundly abused and ardently praised, but both friendly and adverse reviews have merely served to extend its fame, and although the first performance only took place in the Royal Dresden Opera House on January 25, 1909, it was billed for production within a year in both Americas, as well as in the principal music centers of Europe.

Æschylus, Sophocles, and Euripides all based tragedies on the story of Elektra, but it may be conceded that while the characters in the old Greek plays are merely puppets in the hands of the Olympian gods, Hofmannsthal preferred to base his book on the primitive passions of humanity.

Klytemnestra, with the aid of her lover Ægisthus, murders her royal husband, Agamemnon. Then, believing that if allowed to grow to manhood, Orestes will in turn slay her to avenge his father's death, she plans the destruction of her own son. A pilgrim steals him away from the palace, however, and removes him to a place of safety. Elektra, one of the daughters of Agamemnon and Klytemnestra, cherishes hope that this brother may survive as an instrument of destruction, but failing this, determines to be the avenger herself. Chrysosthemis, her sister, accepts conditions as they are, and becomes the favorite in the wretched household, where Elektra is the drudge. Tortured by an evil dream, Klytemnestra asks Elektra to interpret it for her. She replies that "the dreams will only cease when the blood of a certain person has been shed," meaning her mother.

Wishing to know Elektra's precise feelings toward her, Klytemnestra causes the girl to be informed that Orestes is dead—killed by a fall from his horse.

Klytemnestra and Ægisthus are convinced from Elektra's attitude under this great grief that she too is dangerous, but before they can destroy her, their plot is revealed by Chrysosthemis. Thus Elektra, already bent on murder, must either slay or be slain.

Orestes, now grown into manhood, returns to carry out the vengeance which has been the one object of his life. Elektra does not know him, but when he

has convinced her, by means of a ring, that he is indeed her brother, she is overjoyed. She digs up the hatchet with which their father was slain, gives it to Orestes, and almost forces him into the castle where the guilty mother and her paramour are asleep. The death of Klytemnestra is announced a moment later by a frightful shriek. Then Ægisthus runs forth, closely followed by Orestes, who strikes him down. Elektra, drunk with blood, dances in mad exultation until she falls dead.

DIE ENTFÜHRUNG AUS DEM SERAIL

(The Abduction from the Seraglio)

Opera in three acts by Wolfgang Amadeus Mozart.
Text after Bretzner by Stephanie.

CONSTANZE, the betrothed bride of Belmonte, with her maid Blondchen and Pedrillo, Belmonte's servant, is captured by pirates. All three are sold as slaves to Selim Pasha, who keeps the ladies in his harem, taking Constanze for himself, and giving Blondchen to his overseer Osmin. Pedrillo has found means to inform his master of their misfortune, and Belmonte comes seeking entrance to the Pasha's villa, in the guise of an artist. Osmin, who is much in love with Blondchen, though she treats him haughtily, distrusts the artist and tries to interfere. But Pedrillo, who is gardener in the Pasha's service, frustrates Osmin's purpose and Belmonte is engaged. The worthy Pasha is quite infatuated with Constanze and tries hard to gain her affections. But Constanze has sworn to be faithful till death to Belmonte, and great is her rapture when Blondchen brings the news that her lover is near.

With the help of Pedrillo, who manages to intoxicate Osmin, they try to escape, but Osmin overtakes them and brings them back to the Pasha, who at once orders that they be brought before him. Constanze advancing with noble courage, explains that the pretended artist is her lover, and that she will rather die with him than leave him. Selim Pasha, overwhelmed by this discovery, retires to think about what he shall do, and his prisoners prepare for death, Belmonte and Constanze with renewed tender protestations of love, Pedrillo and Blondchen without either fear or trembling.

Great is their happiness and Osmin's wrath when the noble Pasha, touched by their constancy, sets them free, and asks for their friendship, bidding them remember him kindly after their return into their own country.

ERNANI

Opera in four acts by Giuseppe Verdi.
Text adapted from Victor Hugo's "Hernani" by Piave.

ERNANI, an Italian rebel of obscure parentage, is the accepted lover of Donna Elvira, the high-born niece of Don Ruy Gomez de Silva, grandee of Spain.

Donna Elvira is also coveted by Don Carlos, King of Spain, and by her old uncle Silva, who is about to wed her, much against her will.

Ernani comes to Silva's castle in the garb of a pilgrim and finds the King in Donna Elvira's room trying to lure her away. Here they are surprised by Silva, who, failing to recognize his sovereign, challenges both men to mortal combat. When he recognizes the King in one of his foes he is in despair and humbly craves his pardon, which is granted to him. At the same time Don Carlos sends Ernani away on a distant errand, hoping to rid himself of him once for all; but Donna Elvira vows to kill herself rather than belong either to the King or to her uncle, and promises unwavering constancy to her lover Ernani.

Nevertheless, the second act shows Elvira on the eve of her wedding with her uncle Silva.

Ernani, once more proclaimed an outlaw, seeks refuge in Silva's castle, again disguised as a pilgrim. But when Ernani hears of Donna Elvira's approaching marriage with Silva, he reveals his identity and offers his head to the old man, telling him that his life is forfeited and that a reward is offered for his capture. Silva is too generous to betray his rival; he orders the gates of the castle to be barred at once. While this is being done Ernani violently reproaches Elvira for having played him false. She answers that she has been led to believe him dead. Dissolved in tears, they embrace tenderly. Thus they are surprised by Silva, who, though for the time being bound by the laws of hospitality, swears to destroy Ernani wherever he may find him.

For the moment, however, he conceals his foe so well that Don Carlos's followers cannot find him. Though the King threatens to take the old man's life, the nobleman remains true to his word, and even makes the greatest sacrifice by delivering Elvira as a hostage into the King's hands.

Left alone, he opens Ernani's hiding-place and challenges him to fight, but when the latter proves to him that Don Carlos is his rival and wants to seduce Elvira, Silva's wrath turns against the King.

He accepts Ernani's offer to help him in frustrating the King's designs, but at the same time he reminds him that his life is forfeited. Ernani declares himself satisfied and gives Silva a bugle, the sound of which is to proclaim that the hour of reckoning between the two foes has come.

The third act takes place at Aix-la-Chapelle.

The King has heard of the conspiracy against his life. While the conspirators assemble in the imperial vaults he is concealed behind the monument of Charlemagne, and frustrates their designs by advancing from his hiding-place and proclaiming himself emperor.

At the same moment the people rush in and do homage to Charles V. Ernani surrenders to his foes, but Elvira implores the Emperor's pardon, which is granted; and Charles crowns his gracious act by uniting the lovers and creating Ernani Duke of Segorbia.

Both Elvira and Ernani go to Seville to celebrate their nuptials. But in the midst of their bliss Ernani hears the sound of his bugle, and Silva appears and claims his rival's life. In vain the lovers implore his mercy; Silva is inexorable, and relentlessly gives Ernani the choice between a poisoned draught and a dagger. Seizing the latter, Ernani stabs himself, while Donna Elvira sinks senseless beside his corpse, leaving the aged Silva to enjoy his revenge alone. So ends this very dramatic work of Verdi's, which has been more appreciated lately than when first produced.

ESMERALDA

Opera in four acts by Arthur Goring Thomas.

THE first act takes place in the Court of Miracles in Paris, where the beggars are assembled and discuss the edict condemning the poet Gringoire to death unless some girl will accept him as her husband. Only Esmeralda, a gypsy, is willing to rescue Gringoire at such a sacrifice. When she has saved the poet, however, guards seize her, at the instigation of Archdeacon Frollo, who is madly in love with her. Esmeralda escapes.

The second act takes place in the home of Fleur de Lys, a room opening into a garden. Seeing a girl dancing in the court, the ladies demand that she be brought before them, and when she enters they are astonished at her beauty. Fleur de Lys recognizes in Esmeralda the dancing girl who has presumed to become her rival in the affections of Captain Phœbus, and finds her in possession of a scarf which she had herself embroidered and presented to the gallant captain. She then denounces Phœbus for his infidelity, and threatens Esmeralda, who throws herself on the protection of Phœbus and compels the acknowledgment of their love.

In the third act Esmeralda's garret is shown. Gringoire finds that though Esmeralda has saved his life, she intends to be his wife in name only, so he philosophically goes to bed, leaving her *tête-à-tête* with Captain Phœbus. While the lovers are thus occupied, Frollo and Quasimodo enter through a window. Frollo pledges himself not to injure the girl, and thereupon Quasimodo retires, as Frollo hides behind a curtain. Phœbus and Esmeralda sing an impassioned duet, which is abruptly ended by Frollo. The unfortunate priest is overcome by insane jealousy, and stabs Phœbus, then escapes through the window. The guards arrive, and Esmeralda is arrested for attempting the murder of Phœbus.

In the fourth act Esmeralda, who has been condemned to death, is visited by Frollo. He assures her of his great love, and promises to save her life if she will return his affection. At this juncture Gringoire arrives, followed by Captain Phœbus. Enraged at the sight of Phœbus, Frollo again tries to kill him, but Quasimodo throws himself between them, and receives the fatal blow intended for the captain. Frollo is imprisoned as a murderer, and Phœbus and Esmeralda are united.

EUGEN ONEGIN

Opera in three acts by Peter Ilyitch Tchaikovsky.
Text adapted from Pushkin's tale.

THE first act shows a garden, in which Frau Larina, owner of a country estate, is preserving fruit and listening to the song of her daughters. It has been familiar to her since youth, when she loved a careless officer, but was compelled to marry an unloved husband. She has gradually accustomed herself to her fate, however, and has found happiness in the love of a good man. The peasants bring in the harvest wreath. Larina's daughter Tatjana grows pensive with the music, while her lively sister, Olga, prefers to dance. All are astonished at the pallor of Tatjana, and believe she is affected by the contents of a book she is reading. Lenski arrives in a wagon, accompanied by his neighbor Onegin. It soon appears that Tatjana loves Onegin, while Lenski is attracted to Olga. The latter soon comes to an agreement, while Onegin remains stiffly polite to Tatjana.

The scene changes to Tatjana's room. She is about to retire, and begs the nurse Filipjewna to tell her stories. While listening she tries to conceal her emotion. At last she confesses to the old nurse that she is in love, and sends her away. Instead of sleeping, she writes letters, but tears them up when written. At last she finishes one and seals it. She remains at the window the rest of the night, and when Filipjewna arrives in the morning, she sends the latter secretly to Onegin.

Again we are taken to the garden. A number of maids gather berries and sing. Tatjana arrives, running in excitement, and throws herself on the sward, followed by Onegin, who has received her letter. He explains to her coldly that he honors the candor of her confession, but cannot fulfill her hopes, as he is a profligate and not suited to the marriage state. A maiden's love is only fantasy, and she must overcome it. Deeply hurt, Tatjana departs.

The second act begins in a room in Larina's house, filled with a merry crowd. Lenski dances with Olga, Onegin with Tatjana. They are compelled to endure the tattling of the older dames. Notwithstanding the protest of Lenski, Onegin asks Olga to dance. Lenski is angry with Olga because she is flirting with Onegin, and becomes so jealous that the girl, to punish him, says that she will dance the quadrille with Onegin. Before it begins, the Frenchman Triquet sings a song of doubtful character to the praise of Tatjana, which is received with applause. Onegin dances with Olga, a captain with Tatjana, and Lenski stands moodily apart. When Onegin asks him what is wrong, he answers angrily; a quarrel ensues, and the dance is interrupted. Amid general consternation Lenski asks his friend to fight a duel.

Now follows a change of scene to a mill. It is early in the morning. Lenski and his second, Saretzki, are impatiently awaiting their opponents. At last Onegin arrives, accompanied only by his servant, who is to act as second. While he arranges with Saretzki, the erstwhile friends regret that they are now enemies. Lenski falls dead, struck by the bullet of Onegin, and Onegin, overwhelmed with grief, falls upon the body of his friend.

The third act, six years later, discloses a hall in the palace of Prince Gremin, where company is gathered. The hostess is Princess Gremina (Tatjana). Onegin is among her guests. He has found no peace, and is constantly troubled with pangs of conscience. He learns that the Princess is Tatjana, and she is profoundly agitated when she meets him. The Prince tells Onegin that he loves his wife passionately, and introduces him to her. She addresses a few indifferent words to him, and is led away by her husband. Onegin gazes after her. He feels that he loves her, laments his former conduct, and resolves to gain her affection.

The closing scene takes place in the reception-room

in the palace of the Prince. Tatjana has received a message from Onegin that he will visit her. She still loves him, but she wishes to retain her peace of mind, and when he appears she reminds him with deep emotion of the conversation in the garden. She has pardoned him and acknowledges that he had acted rightly, but declares it to be his duty to leave and never return. Notwithstanding his outbreak of passion, she remains firm and leaves him. Completely cast down, he stands silent, and then rushes away in despair.

FALSTAFF

Lyric Comedy in three acts by Giuseppe Verdi.
Text by Boito.

THE first scene is laid in the Garter Inn at Windsor, England. After a quarrel with the French physician Dr. Caius, who has been robbed while drunk by Falstaff's servants Bardolph and Pistol, the servants are ordered off by Falstaff with two love-letters for Mrs. Ford and Mrs. Page. The knaves refusing indignantly to take the parts of go-betweens, Falstaff sends them to the devil and gives the letters to his page Robin.

In the second act the two ladies having shown each other the love-letters, decide to avenge themselves on the old fat fool. Meanwhile Falstaff's servants betray their master's intentions toward Mrs. Ford to her husband, who swears to guard his wife, and to keep a sharp eye on Sir John. Then ensues a love-scene between Fenton and Mrs. Ford's daughter Anne, who is destined by her father to marry the rich Dr. Caius, but who by far prefers her poor suitor Fenton.

After a while the Merry Wives assemble again, in order to entice Falstaff into a trap. Mrs. Quickly brings him an invitation to Mrs. Ford's house in the absence of the lady's husband, which Sir John accepts triumphantly.

Sir John is visited by Ford, who assumes the name of Brook, and Falstaff is nothing loath to drink the old Cyprus wine which the other has brought with him. Brook also produces a purse filled with sovereigns, and entreats Falstaff to use it in order to get admittance to a certain Mrs. Ford, whose favor Brook vainly sought. Falstaff gleefully reveals the rendezvous which he is to have with the lady, and thereby leaves poor disguised Ford a prey to violent jealousy.

The next scene contains Falstaff's interview with mischievous Alice Ford, which is interrupted by Mrs. Page's announcement of the husband.

Falstaff is packed into a clothes-basket, while husband and neighbors search for him in vain. This scene, in which Falstaff, half suffocated, alternately sighs and begs to be let out, while the women tranquilly sit on the basket and enjoy their trick, is extremely comic. The basket, with Falstaff, soiled clothes and all, is turned over into a canal, while the fat knight hears the women's laughter.

In the third act Mrs. Quickly succeeds once more in enticing the old fool. She orders him to another rendezvous in the park at midnight, and advises him to come in the disguise of Herne the Black Huntsman. The others hear of the joke, and all decide to punish him thoroughly for his fatuity. Ford, who has promised Dr. Caius to unite Anne to him that very night, tells him to wear a monk's garb, and also reveals to him that Anne is to wear a white dress with roses. But his wife, overhearing this, frustrates his designs. She gives a black monk's garb to Fenton, while Anne chooses the costume of a fairy queen. When Falstaff appears in his disguise he is attacked on all sides by fairies, wasps, flies, and mosquitos, and they torment him until he cries for mercy. Meanwhile Caius, in a gray monk's garb, looks for his bride everywhere until a tall veiled female in flowing white robes (Bardolph) falls into his arms; on the other side Anne appears with Fenton. Both couples are wedded, and only when they unveil is the mistake discovered. With bitter shame the men see how they have all been duped by merry and clever women, but they have to make the best of a bad case, and so Ford grants his benediction to the happy lovers, and embraces his wife, only too glad to find her true and faithful.

FAUST

Opera in five acts by Charles François Gounod.
Text by Barbier and Carré, founded on Goethe's drama.

FAUST, a celebrated old doctor, is consumed by an insatiable thirst for knowledge; but having already lived through a long life devoted to the acquirement of learning and to hard work as a scholar, without having his soul-hunger appreciably relieved, he is dissatisfied, and in his disappointment wishes to be released from this life, which has grown to be a burden to him. At this moment Mephisto, the fiend, appears and persuades him to try life in a new shape. The old and learned doctor has only known it in theory, Mephisto will now show it to him in practice and in all the splendor of youth and freshness. Faust agrees and Mephisto endows him with youth and beauty. In this guise he sees earth anew. It is Easter-time, when all is budding and aglow with freshness and young life, and on such a bright spring day he first sees Marguerite and at once offers her his arm.

But this lovely maiden, pure and innocent, and well guarded by a jealous brother named Valentin, refuses his company somewhat sharply. Nevertheless she cannot help seeing the grace and good bearing of the fine cavalier, and the simple village maiden is inwardly pleased with his flattery. A bad fate wills it that her brother Valentin, who is a soldier, has to leave on active service, and after giving many good advices and warnings for his beautiful sister's welfare, he goes, and so Mephisto is able to introduce Faust to the unprotected girl by means of a message which he is supposed to have received for Martha, an old aunt of Marguerite's. This old gossip, hearing from Mephisto that her husband has been killed in battle, lends a willing ear to the flatteries of the cunning fiend; and Marguerite is left to Faust, who wins her by his love and easy manners. She is only a simple maiden, knowing nothing of the world's ways and wiles, and she accepts her lover's precious gifts with childish delight.

By and by her brother Valentin returns victorious from the war, but too late! He challenges his sister's seducer; Mephisto, however, directs Faust's sword, and the faithful brother, much against Faust's own will, is slain, cursing his sister with his last breath.

Now Marguerite awakes to the awful reality of her situation and she shrinks from her brother's murderer. Everybody shuns her, and she finds herself alone and forsaken. In despair she seeks refuge in church, but her own conscience is not silenced; it accuses her more loudly than all the pious songs and prayers. Persecuted by evil spirits, forsaken and forlorn, Marguerite's reason gives way and she drowns her new-born child.

Meanwhile Mephisto has done everything to stifle in Faust the pangs of conscience. Faust never wills the evil, he loves Marguerite sincerely, but the bad spirit urges him onward. He shows him all the joys and splendors of earth, and antiquity in its most perfect form in the person of Helena, but in the midst of all his orgies Faust sees Marguerite. He beholds her, pale, unlike her former self, in the white dress of the condemned, with a blood-red circle round the neck. Then he knows no rest, he feels that she is in danger and he bids Mephisto save her.

Marguerite has actually been thrown into prison for her deed of madness, and now the executioner's axe awaits her. She sits on the damp straw, rocking a bundle which she takes for her baby, and across her poor, wrecked brain there flit once more pictures of all the scenes of her short-lived happiness. Then Faust enters with Mephisto and tries to persuade her to escape with them. But she instinctively shrinks from her lover, loudly imploring God's and the saints' pardon. God has mercy on her, for, just as the bells are tolling for her execution, she expires, and her soul is carried to heaven by angels, there to pray for her erring lover. Mephisto disappears into the earth.

FEUERSNOT

(The Fire Famine)

Lyric Poem in one act by Richard Strauss.
Text by Wolzogen.

IT is proof of the versatility of Richard Strauss, if proof were needed, that the man whose choice of material in "Salome" and "Elektra" in itself sufficed to provoke controversy of the most acrimonious kind, should have attained no less success in his musical setting of "Feuersnot."

Here is a folk-tale, modernized as to poetic and musical treatment, and made serve as the legends of the meistersingers of Nuremberg served Wagner, to confound the enemies and critics of the composer.

In the hero of this opera Strauss is portraying himself. Perhaps for this reason it caused less of a sensation in the world than his other works, but it continues to make its way in the permanent repertoire of the world's great opera houses, in which alone it can be rightly performed. In Germany it has always been well received since the original production in Dresden, November 21, 1901.

The action takes place in Munich in a "fabulous no-time." Children are gathering wood for the bonfires which are to make part of the celebration that night. The burgomaster has given a liberal donation, and they now clamor at the Wizard's house, disturbing the meditations of Kunrad, the student who dwells there. Once aroused, however, Kunrad gleefully joins the children in their labors, and helps them to tear off the shutters of his old house to add to their stock of fuel.

In the throng is Diemut, the burgomaster's daughter, with whom the student instantly falls in love. Kunrad takes her in his arms and kisses her passionately. Naturally the girl is mortified and indignant, and her friends are about to avenge what they can only interpret as an insult, when Diemut begs to be allowed to punish the youth in her own way. That evening, when the burgomaster invites his daughter to join him in a stroll about the town, she refuses. A moment later Diemut is seen combing her long hair in her balcony. Kunrad renews his protestations of affection, and begs the maiden to grant an interview. To this she finally consents, and Kunrad steps into a basket in which wood had been lowered to the children, Diemut promising to draw him up. Three of her girl friends, who have been watching Diemut's efforts to ensnare her too ardent lover, voice their delight in song, for when the basket is halfway between the balcony and the ground, Diemut pretends that her strength has failed, and when Kunrad tries to seize her long hair, she draws away with a little scream, leaving Kunrad hanging in mid-air.

The townspeople gather about to deride Kunrad, and congratulate Diemut on the success of her plan, but their triumph is brief. Invoking the aid of the Wizard, who is at once his friend and master, Kunrad plunges the entire city into darkness. The women and children are weeping with fright, and the burghers are threatening vengeance, when the moon shines forth clear and full, and Kunrad, now standing on the balcony, addresses the people. First he upbraids them for having driven from his home the great master, Richard Wagner. Then he adds that, as Wagner's successor, he is determined to carry on his chosen work, despite all opposition. Even Diemut, whom he has chosen as his helpmate, has failed to understand, and so he has put out their lights and fires to show them how cold and dark the world can be without love.

Diemut now opens her door, admitting Kunrad. The citizens have been convinced by his eloquence, and sound his praises. And Diemut too has been convinced, for again the windows glow with lights, the bonfires give forth a cheerful glare—sure token of the happiness of the lovers within.

FIDELIO

Opera in two acts by Ludwig van Beethoven.
Text from the French of Bouilly by Sonnleithner.

FLORESTAN, a Spanish nobleman, has dared to blame Don Pizarro, the governor of the state prison, a man as cruel as he is powerful. Pizarro, thus become Florestan's deadly foe, has seized him secretly and thrown him into a dungeon, reporting his death to the minister, Don Fernando.

But this poor prisoner has a wife, Leonore, who is as courageous as she is faithful. She never believes in the false reports, but disguising herself in male attire, resolves not to rest until she has found her husband.

In this disguise, calling herself Fidelio, she has contrived to get entrance into the fortress where she supposes her husband imprisoned, and by her gentle

and courteous behavior and readiness for service of all kinds has won not only the heart of Rocco, the jailer, but that of his daughter Marcelline, who falls in love with the gentle youth and neglects her former lover Jaquino. Fidelio persuades Rocco to let her help him in his office with the prisoners. Quivering with mingled hope and fear, she opens the prison gates to let the state prisoners out into the court, where they may for once have air and sunshine.

But seek as she may she cannot find her husband, and in silent despair she deems herself baffled.

Meanwhile Pizarro has received a letter from Sevilla announcing the minister's forthcoming visit to the fortress. Pizarro, frightened at the consequences of such a call, resolves to silence Florestan forever. He orders the jailer to kill him, but the old man will not burden his soul with a murder, and refuses firmly. Then Pizarro himself determines to kill Florestan, and summons Rocco to dig a grave in the dungeon in order to hide all traces of the crime.

Rocco, already looking upon the gentle and diligent Fidelio as his future son-in-law, confides to him his dreadful secret, and with fearful forebodings she entreats him to accept her help in the heavy work. Pizarro gives his permission, Rocco being too old and feeble to do the work quickly enough if alone. Pizarro has been rendered furious by the indulgence granted to the prisoners at Fidelio's entreaty, but a feeling of triumph overcomes every other when he sees Rocco depart for the dungeon with his assistant.

Here we find poor Florestan chained to a stone. He is wasted to a skeleton, as his food has been reduced in quantity week by week by the cruel orders of his tormentor. He is gradually losing his reason; he has visions and in each one beholds his beloved wife.

When Leonore recognizes him she well-nigh faints, but with a superhuman effort she rallies and begins her work. She has a piece of bread with her which she gives to the prisoner, and with it the remainder of Rocco's wine. Rocco, mild at heart, pities his victim sincerely, but he dares not act against the orders of his superior, fearing to lose his position, or even his life.

While Leonore refreshes the sick man, Rocco gives a sign to Pizarro that the work is done, and bids Fidelio leave: but she only hides herself behind a stone pillar, waiting with deadly fear for the coming event, and decides to save her husband or to die with him.

Pizarro enters, secretly resolved to kill not only his foe but also both witnesses of his crime. He will not kill Florestan, however, without letting him know who his assailant is. So he loudly shouts his own much-feared name; but while he raises his dagger Leonore throws herself between him and Florestan, shielding the latter with her breast. Pizarro, stupefied like Florestan, loses his presence of mind. Leonore profits by it and presents a pistol at him, with which she threatens his life should he attempt another attack. At this critical moment the trumpets sound, announcing the arrival of the minister, and Pizarro, in impotent wrath, is compelled to retreat. They are all summoned before the minister, who is shocked at seeing his old friend Florestan in this sad state, but not the less delighted with the noble courage of Leonore.

Pizarro is conducted away in chains; and the faithful wife with her own hands removes the fetters which still bind the husband for whom she has just won freedom and happiness.

Marcelline, feeling inclined to be ashamed of her mistake, returns to her faithful lover Jaquino.

LA FIGLIA DEL REGGIMENTO

(The Daughter of the Regiment)

Comic Opera in two acts by Gaetano Donizetti.
Text by St. George and Bayard.

THE scene in the first act is laid near Bologna in the year 1815; the second act in the castle of the Marchesa di Maggiorivoglio.

Mary, a vivandière, has been found and educated by a French sergeant, named Sulpice, and therefore belongs in a sense to his regiment, which is on a campaign in Italy. She is called the "daughter" of the regiment, which has adopted her, and she has grown up a bright and merry girl, full of pluck and spirit, the pet and delight of the whole regiment.

Tonio, a young Swiss, who has fallen in love with Mary, is believed by the grenadiers to be a spy, and is about to be hanged. But Mary, knowing that he has only come to see her, tells them that he lately saved her life when she was in danger of falling over a precipice.

This changes everything, and on his expressing a desire to become one of them the grenadiers suffer the Swiss to enlist into their company. After the soldiers' departure he confesses his love to Mary, who returns it heartily. The soldiers agree to give their consent, when the Marchesa di Maggiorivoglio appears, and by a letter once affixed to the foundling Mary, addressed to a marchesa of the same name and carefully kept by Sulpice, it is proved that Mary is the Marchesa's niece. Of course this noble lady refuses her consent to a marriage with the low-born Swiss and claims Mary from her guardian. With tears and laments Mary takes leave of her regiment and her lover, who at once decides to follow her. But he has enlisted as a soldier and is forbidden to leave the ranks. Sulpice and his whole regiment curse the Marchesa, who thus carries away their joy.

In the second act Mary is in her aunt's castle. She has masters of every kind for her education, in order that she may become an accomplished lady; but she cannot forget her freedom and her dear soldiers, and instead of singing solfeggios and cavatinas, she is caught warbling her "rataplan," to the Marchesa's grief and sorrow. Nor can she cease to think of Tonio, and only after a great struggle has she been induced to promise her hand to a nobleman, when she suddenly hears the well-beloved sound of drums and trumpets. It is her own regiment, with Tonio as their leader, for he has been made an officer on account of his brave behavior. Hoping that his altered position may turn the Marchesa's heart in his favor, he again asks for Mary, but his suit is once more rejected. Then he proposes flight, but the Marchesa, detecting his plan, reveals to Mary that she is not her niece, but her own daughter, born in early wedlock with an officer far beneath her in rank, who soon after died in battle. This fact she has concealed from her family, but as it is now evident that she has closer

ties with Mary, the poor girl dares not disobey her, and, though broken-hearted, consents to renounce Tonio.

The Marchesa invites a large company of guests to celebrate her daughter's betrothal to the son of a neighboring duchess. But Mary's faithful grenadiers suddenly appear to rescue her from those hateful ties, and astonish the whole company by their recital of Mary's early history. The obedient maiden, however, submissive to her fate, is about to sign the marriage contract, when at last the Marchesa, touched by her obedience and her sufferings, conquers her own pride and consents to the union of her daughter with Tonio. Sulpice and his soldiers burst out into loud shouts of approbation, and the high-born guests retire silently and in disgust.

DIE FLEDERMAUS

(The Bat)

Comic Operetta in three acts by Johann Strauss.
Text by Haffner and Genée.

A SERENADE, which is listened to by Adèle, Rosalind Eisenstein's maid, but is intended for her mistress, begins the first act. Adèle has just received an invitation from her sister Ida to a grand entertainment to be given by a Russian prince, Orlovsky by name. She is longing to accept it, and attempts to get leave of absence for the evening from her mistress, when the latter enters, by telling her that an aunt of hers is ill, and wishes to see her. Rosalind, however, refuses to let Adèle go out, and the maid disappears, pouting. While Rosalind is alone, her former singing-master and admirer Alfred suddenly turns up. He it was who had been serenading her, and Rosalind, succumbing to her old weakness for tenors, promises to let Alfred return later, when her husband is not at home. Herr Eisenstein, a banker, has just been sentenced to five days' imprisonment, a misfortune which his hot temper has brought upon him. The sentence has been prolonged to eight days through the stupidity of his lawyer, Dr. Blind, who follows Eisenstein on to the stage. The banker finally turns Dr. Blind out of the house, after upbraiding him violently. Rosalind tries to console Eisenstein, and finally decides to see what a good supper will do toward soothing his ruffled spirits. While she is thus occupied Eisenstein's friend Dr. Falck appears, bringing his unlucky friend an invitation to an elegant soirée which Prince Orlovsky is about to give. Eisenstein is quite ready to enjoy himself before going to prison, and when Rosalind reënters she finds her husband in excellent spirits. He does not, however, partake of the delicious supper she sets before him with any great zest. But he takes a tender, although almost joyful, leave of his wife, after donning his best dress-suit. Rosalind then gives Adèle leave to go out, much to the maid's surprise. After Adèle has gone, Alfred again puts in an appearance. Rosalind only wishes to hear him sing again, and is both shocked and frightened when Alfred goes into Herr Eisenstein's dressing-room, and returns clad in the banker's dressing-gown and cap. The tenor then proceeds to partake of what is left of the supper, and makes himself altogether at home. But a sudden ring at the door announces the arrival of Franck, the governor of the prison, who has come with a cab to fetch Eisenstein. Rosalind is so terrified at being found tête-à-tête with Alfred that she introduces him as her husband. After a tender farewell Alfred good-naturedly follows the governor to prison.

The second act opens in the garden of a café, where the guests of Prince Orlovsky are assembled. Adèle enters, dressed in her mistress's best gown and looking very smart. Eisenstein, who is also present, at once recognizes her, as well as his wife's finery. But Adèle and the whole party pretend to be very indignant at his mistaking a fine lady for a maid. Prince Orlovsky proceeds to make Eisenstein most uncomfortable, by telling him that Dr. Falck has promised to afford him great amusement, by playing some practical joke at Eisenstein's expense. The last guest who enters is Rosalind, whom nobody recognizes, because she is masked. Dr. Falck introduces her as a Hungarian countess, who has consented to be present at the soirée only on condition that her incognito be respected. She catches just a glimpse of Eisenstein, who is flirting violently with Adèle instead of being in prison, and determines to punish him. Noticing the magnificent attire and fine form of the supposed countess, Eisenstein at once devotes himself to the newcomer. He even counts her heart-beats with the aid of a watch which he keeps for that purpose, without, however, giving it away as he always promises to do. But Rosalind suddenly takes possession of the watch, and slips away with it. The whole party finally assembles at supper, where Eisenstein becomes very jovial, and tells how he once attended a masquerade ball with his friend Falck, who was disguised as a bat. Eisenstein, it appears, induced his friend to drink so heavily that he fell asleep in the street, where Eisenstein left him. Falck did not wake up till morning, when he had to go home amid the jeers of a street crowd, by whom he was nicknamed "Dr. Fledermaus." Eisenstein's story creates much amusement, but Dr. Falck only smiles, saying that he who laughs last, laughs best.

After a champagne supper and some dancing, Eisenstein remembers, when the clock strikes six, that he ought to be in prison. Both he and Dr. Falck take a merry leave of the boisterous party.

The third act begins with Franck's return to his own room, where he is received by the jailer. Frosch has taken advantage of his master's absence to get drunk. while Franck himself has likewise become somewhat intoxicated. He grows drowsy while recalling the incidents of Prince Orlovsky's fête, and finally falls fast asleep.

Adèle and her sister Ida interrupt his slumbers, in order to ask the supposed marquis to use his influence in the former's behalf. Adèle confesses that she is in reality a lady's maid, but tries to convince Franck, the supposed marquis, and her sister (who is a ballet dancer), of her talents by showing them what she can do in that line. A loud ring soon puts an end to the performance. While the jailer conducts Adèle and Ida to No. 13, Eisenstein arrives and gives himself up. Franck and he are much surprised to find themselves face to face with each other in prison, after each had been led to suppose the other a marquis, at the fête.

They are naturally much amused to learn each other's identity. Meanwhile Dr. Blind enters, to undertake the defense of the impostor Eisenstein. He proves to be the genuine Eisenstein, who again turns Blind out of doors, and possesses himself of his cap and gown and of his spectacles, in which he interviews his double. Alfred has been brought in from his cell, when Rosalind also enters, carrying her husband's watch, and prepared for revenge. Both Alfred and she alternately state their grievances to the supposed lawyer, who quite loses his temper when he learns of Alfred's tête-à-tête with his wife, and how completely she has fooled him. Throwing off his disguise, he reveals his identity, only to be reviled by his wife for his treachery. He in turn vows to revenge himself on Rosalind and on her admirer, but the entrance of Dr. Falck, followed by all the guests who were at Prince Orlovsky's fête, clears up matters for all concerned. While making fun of the discomfited Eisenstein, he explains that the whole thing is a huge practical joke of his invention which he has played on Eisenstein in return for the trick Eisenstein played on him years ago, which he related at the fête. All the guests had been bidden to the fête by Dr. Falck with the consent of the prince in order to deceive Eisenstein. The latter, when convinced of his wife's innocence, embraces her. All toast one another in champagne, which they declare to be the king of wines.

DER FLIEGENDE HOLLÄNDER

(The Flying Dutchman)

Romantic Opera in three acts by Richard Wagner.

THE Flying Dutchman is a sort of Wandering Jew, condemned to sail forever on the seas until he has found a woman whose love to him is faithful unto death.

In the first act we find ourselves by the high seas. Daland, a Norwegian skipper, has met with several misfortunes on his way home, and is compelled to anchor on a deserted shore. There he finds the Flying Dutchman, who vainly roves from sea to sea to find death and with it peace. His only hope is doomsday. He has never found a maiden faithful to him, and he knows not how often and how long he has vainly tried to be released from his doom. Once in every seven years he is allowed to go on shore and seek a wife. This time has now come again, and hearing from Daland that he has a daughter, sweet and pure, he begins to hope once more, and offers all his wealth to the father for a shelter under the Norwegian's roof and for the hand of his daughter Senta. Daland is only too glad to accept for his child what to him seems an immense fortune, and so they sail home together.

In the second act we find Senta in the spinning-room. The servants of the house are together spinning and singing. Senta is among them, but her wheel does not turn; she is dreamily regarding an old picture. It is that of the Flying Dutchman, whose legend so deeply touches her that she has grown to love its hero without having in reality seen him.

Senta has a wooer already in the person of Erik the hunter, but she does not care much for him. With deep feeling she sings to the spinning maidens the ballad of the doomed man as she has heard it from Mary, her nurse:

An old captain wanted to sail round the Cape of Good Hope, and as the wind was against him, he swore a terrible oath that he never would leave off trying. The devil heard him and doomed him to sail on to eternity, but God's angel had pity on him, and showed him how he could find deliverance through a wife faithful unto the grave.

All the maidens pray to God to let the maiden be found at last, when Senta ecstatically exclaims, "I will be his wife!" At this moment her father's ship is announced. Senta is about to run away to welcome him, but is detained by Erik, who tries to win her for himself. She answers evasively; then Daland enters and with him a dark and gloomy stranger. Senta stands spellbound: she recognizes the hero of her picture. The Dutchman is not less impressed, seeing in her the angel of his dreams and as it were his deliverer; and so, meeting by the guidance of a superior power, they seem created for each other, and Senta, accepting the offer of his hand, swears to him eternal fidelity.

In the third act we see the Flying Dutchman's ship; everybody recognizes it by its black mast and its blood-red sail. The Norwegian sailors call loudly to the mariners of the strange ship, but nothing stirs, everything seems dead and haunted. At last the unearthly inhabitants of the Dutch ship awake; they are old and gray and wrinkled, all doomed to the fate of their captain. They begin a wild and gloomy song, which sends a chill into the hearts of the stout Norwegians.

Meanwhile Erik, beholding in Senta the betrothed of the Dutchman, is in despair. Imploring her to turn back, he calls up old memories and at last charges her with infidelity to him.

As soon as the Dutchman hears this accusation he turns from Senta, feeling that he is again lost. But Senta will not break her faith. Seeing the Dutchman fly from her, ready to sail away, she swiftly runs after him and throws herself from the cliff into the waves.

By this sacrifice the spell is broken, the ghostly ship sinks forever into the ocean, and an angel bears the poor wanderer to eternal rest, where he is reunited to the bride who has proved faithful unto death.

FRA DIAVOLO

(Brother Devil)

Comic Opera in three acts by Daniel F. E. Auber. Text by Scribe.

THE scene is laid at Terracina in Italy. Fra Diavolo is a celebrated and much-feared chief of brigands. The Roman court of justice has set a price of 10,000 piasters on his head. In the first act we meet with the Roman soldiers, who undertake to win the money. Their captain Lorenzo has a double aim in trying to catch the brigand. He is Zerline's lover, but having no money, Zerline's father Matteo, the owner of a hotel, threatens to give her to a rich farmer's son. Meanwhile Fra Diavolo has forced his society on a rich English lord, Cockburn by name, who is on his wedding tour with his fair young wife Pamela. Lord Cockburn looks jealously at Fra Diavolo, though he does not recognize in him a brigand. The English are robbed by Diavolo's band. Disgusted with the inse-

curity of "la bella Italia," they reach the inn at Terracina, where the dragoons, hearing the account of this new robbery, believe that it was Fra Diavolo with his band, and at once decide to pursue him.

Shortly afterward Fra Diavolo arrives at the inn disguised as the Marquis of San Marco, under which name the English lord has already made his acquaintance. He is not enchanted by the arrival of this marquis; he fears a new flirtation with his own fair wife. Pamela wears most valuable diamonds, and these strike the eye of Fra Diavolo.

He sees that the English have been clever enough to conceal the greater part of their wealth and resolves to put himself speedily into possession of it.

He is flirting desperately with Pamela, and looking tenderly at the pretty Zerline, when the soldiers return, having captured twenty of the brigands and retaken the greater part of Lord Cockburn's money and jewels. Lorenzo, the captain of the dragoons, is rewarded by the magnanimous lord with 10,000 lire, and may now hope to win Zerline's hand. But Fra Diavolo vows to avenge the death of his comrades on Lorenzo.

In the second act he conceals himself behind the curtains in Zerline's sleeping-room, and during the night he admits his two companions Beppo and Giacomo. Zerline enters and is about to retire to rest after praying to the Holy Virgin for protection. During her sleep Giacomo is to stab her, while the two others are to rob the English lord.

But Zerline's prayer and her innocence touch even the robbers. The deed is delayed, and this delay brings Lorenzo upon them. Fra Diavolo's two companions hide themselves, and the false marquis alone is found in Zerline's room. He assures Lorenzo that he had a rendezvous with his bride, and at the same time whispers into the lord's ear that he came by appointment with his lady, showing her portrait, of which he had robbed her the day before, as proof. The consequence of these lies is a challenge from Lorenzo, and a meeting with Diavolo is fixed. The latter is full of triumphant glee; he has arranged a deep-laid plan with the surviving members of his band and hopes to ensnare not only Lorenzo but his whole company. Ordinarily Diavolo is a noble brigand; he never troubles women, and he loads poor people with gifts, taking the gold out of rich men's purses only; but now he is full of ire and his one thought is of vengeance.

Finally he is betrayed by the carelessness of his own helpmates. Beppo and Giacomo, seeing Zerline, recognize in her their fair prey of the evening before and betray themselves by repeating some of the words which she had given utterance to. Zerline, hearing them, is now able to comprehend the wicked plot which was woven to destroy her happiness. The two banditti are captured and compelled to lure their captain into a trap. Diavolo appears, not in his disguise as a marquis, but in his own well-known dress with the red plume waving from his bonnet, and being assured by Beppo that all is secure, is easily captured. Now all the false imputations are cleared up. Milord is reconciled to his wife and Lorenzo obtains the hand of the lovely Zerline.

Scribe's text, which is full of life and witty passages, largely shares in the qualities that make this opera the most popular of Auber's works.

DER FREISCHÜTZ

(The Free Shot)

Romantic Opera in three acts by Karl M. von Weber. Text by Kind.

A YOUNG huntsman, Max, is in love with Agathe, daughter of Kuno, the chief ranger of Prince Ottokar of Bohemia. Max woos her; but their union depends on a master-shot which he is to deliver on the following morning.

During the village festival he has all day been unlucky in shooting, and we see him, full of anger and sorrow, being mocked at by peasants more lucky than he.

His comrade, Caspar, one of the ranger's older huntsmen, is his evil genius. He has sold himself to the devil, is a gloomy, mysterious fellow, and hopes to save his soul by delivering some other victim to the demon. He wants to tempt Max to try enchanted bullets, to be obtained at the cross-roads during the midnight hour by drawing a magic circle with a bloody sword and invoking the name of the mysterious huntsman. Father Kuno, hearing him, drives him away, begging Max to think of his bride and to pray to God for success.

But Max cannot forget the railleries of the peasants; he broods over his misfortunes, and when he is well-nigh despairing, Caspar, who meanwhile calls Samiel (the devil in person) to help, encourages him to take refuge in stimulants. He tries to intoxicate the unhappy lover by pouring drops from a vial into his wine. When Max has grown more and more excited, Caspar begins to tell him of nature's secret powers, which might help him. Max first struggles against the evil influence, but when Caspar, handing him his gun, lets him shoot an eagle soaring high in the air, his huntsman's heart is elated and he wishes to become possessed of such a bullet. Caspar tells him that they are enchanted and persuades him to a meeting in the Wolf's Glen at midnight, where the bullets may be molded.

In the second act Agathe is with her cousin Aennchen. Agathe is the true German maiden, serious and thoughtful almost to melancholy. She presents a marked contrast to her light-hearted cousin, who tries to brighten Agathe with fun and frolic. They adorn themselves with roses which Agathe received from a holy hermit, who blessed her but warned her of impending evil. So Agathe is full of dread forebodings, and after Aennchen's departure she fervently prays to Heaven for her beloved. When she sees him come to her through the forest with flowers on his hat, her fears vanish and she greets him joyously. But Max only answers hurriedly that, having killed a stag in the Wolf's Glen, he is obliged to return there. Agathe, filled with terror at the mention of this ill-famed name, wants to keep him back, but ere she can detain him he has fled. With hurried steps Max approaches the Wolf's Glen, where Caspar is already occupied in forming circles of black stones, in the midst of which he places a skull, an eagle's wing, a crucible, and a bullet-mold. Caspar then calls on Samiel, invoking him to allow him a few more years on earth. Tomorrow is the day appointed for Satan to take his soul, but Caspar promises to surrender Max in exchange. Samiel, who appears through the cleft of a

rock, agrees to let him have six of the fatal balls, reserving only the seventh for himself.

Caspar then proceeds to make the bullets, Max only looking on, stunned and remorseful at what he sees. His mother's spirit appears to him, but he is already under the influence of the charm; he cannot move. The proceeding goes forward amid hellish noise. A hurricane arises, flames and devilish forms flicker about, wild and horrible creatures rush by and others follow in hot pursuit. The noise grows worse, the earth seems to quake, until at length, after Caspar's reiterated invocations, Samiel shows himself at the word "seven." Max and Caspar both make the sign of the cross, and fall on their knees more dead than alive.

In the third act we find Agathe waiting for her bridesmaids. She is perturbed and sad, having had frightful dreams and not knowing what has become of Max. Aennchen consoles her, diverting her with a merry song, until the bridesmaids enter, bringing flowers and gifts. They prepare to crown her with the bridal wreath, when, instead of the myrtle there lies in the box a wreath of white roses, the ornament of the dead.

Meanwhile everybody is assembled on the lawn near Prince Ottokar's tent to be present at the firing of the master-shot. The Prince points out to Max a white dove as an object at which to aim. At this critical moment Agathe appears, crying out: "Don't shoot, Max, I am the white dove!" But it was too late; Max has fired, and Agathe sinks down at the same time as Caspar, who has been waiting behind a tree and who now falls heavily to the ground, while the dove flies away unhurt. Everybody believes that Max has shot his bride, but she is only in a swoon; the bullet has really killed the villain Caspar. It was the seventh, the direction of which Samiel reserved for himself, and Satan, having no power over the pious maiden, directed it on Caspar, already forfeited to him. Max confesses his sin with deep remorse. The Prince scornfully bids him leave his dominions forever. But Agathe prays for him, and at last the Prince follows the hermit's advice, giving the unhappy youth a year of probation, during which to prove his repentance and grow worthy of his virtuous bride.

GENOVEVA

Opera in four acts by Robert Schumann.
Text after Hebbel and Tieck.

SIEGFRIED, Count of the Palatinate, is ordered by Charles Martel to join him in the war with the infidels, who broke out of Spain under Abdurrahman. The noble Count recommends his wife Genoveva and all he possesses to the protection of his friend Golo, who is, however, secretly in love with his master's wife. After Siegfried has said farewell she falls into a swoon, which Golo takes advantage of to kiss her, thereby still further exciting his flaming passion. Genoveva finally awakes and goes away to mourn in silence for her husband.

Golo being alone, an old hag, Margarethe, whom he takes for his nurse, comes to console him. She is in reality his mother and has great schemes for her son's future happiness. She insinuates to him that Genoveva, being alone, needs consolation and will easily be led on to accept more tender attentions, and she promises him her assistance. The second act shows Genoveva's room. She longs sadly for her husband and sees with pain and disgust the insolent behavior of the servants, whose wild songs penetrate into her silent chamber.

Golo enters to bring her the news of a great victory over Abdurrahman, which fills her heart with joy. She bids Golo sing, and sweetly accompanies his song, which so fires his passion that he falls upon his knees and frightens her by glowing words. Vainly she bids him leave her; he only grows more excited, till she repulses him with the word "bastard." Now his love turns into hatred, and when Drago, the faithful steward, comes to announce that the servants begin to be more and more insolent, daring even to insult the good name of the Countess, Golo asserts that they speak the truth about her. He persuades the incredulous Drago to hide himself in Genoveva's room, the latter having retired for the night's rest.

Margarethe, listening at the door, hears everything. She tells Golo that Count Siegfried lies wounded at Strasburg; she has intercepted his letter to the Countess and prepares to leave for that town, in order to nurse the Count and kill him slowly by some deadly poison. Then Golo calls quickly for the servants, who all assemble to penetrate into their mistress's room. Full of wounded pride, she repulses them, but at last she yields, and herself taking the candle to light the room, proceeds to search, when Drago is found behind the curtains and at once silenced by Golo, who runs his dagger through his heart. Genoveva is led into the prison of the castle.

The third act takes place at Strasburg, where Siegfried is being nursed by Margarethe. His strength defies her perfidy, and he is full of impatience to return to his loving wife, when Golo enters bringing him the news of her faithlessness.

Siegfried, in despair, bids Golo kill her with his own sword. He decides to fly into the wilderness, but before fulfilling his design, he goes once more to Margarethe, who has promised to show him all that passed at home during his absence. He sees Genoveva in a magic looking-glass, exchanging kindly words with Drago, but there is no appearance of guilt in their intercourse. The third image shows Genoveva sleeping on her couch, and Drago approaching her. With an imprecation Siegfried starts up, bidding Golo avenge him, but at the same instant the glass flies in pieces with a terrible crash, and Drago's ghost stands before Margarethe, commanding her to tell Siegfried the truth.

In the fourth act Genoveva is being led into the wilderness by two ruffians, who have orders to murder her. Before this is done, Golo approaches her once more, showing her Siegfried's ring and sword, with which he has been told to kill her. He tries hard to win her, but she turns from him with scorn and loathing, preferring death to dishonor. At length, relinquishing his attempts, he beckons to the murderers to do their work and hands them Count Siegfried's weapon. Genoveva in her extreme need seizes the cross of the Sa-

viour, praying fervently, and detains the ruffians till, at the last moment, Siegfried appears, led by the repentant Margarethe. There ensues a touching scene of forgiveness, while Golo rushes away to meet his fate by falling over a precipice.

GÖTTERDÄMMERUNG
(Twilight of the Gods)

Third Day of the Nibelungen Ring by Richard Wagner.

THE third day in Wagner's great tetralogy opens with a prelude showing the three Norns weaving the world's fate. When the cord breaks, they fly; the dawn of another world is upon them.

In the first act Siegfried bids Brünnhilde farewell. His active soul thirsts for deeds, and Brünnhilde, having taught him all she knows, does not detain him. He gives her the fatal ring in token of remembrance, confiding her to the care of Loge. Then we are transported to the Gibichungs' hall on the Rhine. Gunther and his sister Gutrune sit there together with their gloomy half-brother Hagen. The latter advises his brother to marry, telling him of the beautiful woman guarded by the flames. When he has sufficiently excited Gunther's longing, he suggests that, as Siegfried is the only one able to gain Brünnhilde, Gunther should attach him to his person by giving him Gutrune as wife. This is to be achieved by a draught which has the power of causing oblivion. Whoever drinks it forgets that ever a woman has existed besides the one who has tendered the potion. Hagen well knows of Siegfried's union with Brünnhilde, but Gunther and Gutrune are both ignorant of it.

Siegfried arrives and is heartily welcomed. All turns out as Hagen has foretold. By the fatal potion Siegfried falls passionately in love with Gutrune so that he completely forgets Brünnhilde. He swears blood-brothership to Gunther, and promises to win Brünnhilde for him. Then the two depart on their errand.

Meanwhile the Valkyr Waltraute comes to Brünnhilde and beseeches her to render Siegfried's ring to the Rhine-daughters in order to save the gods from destruction. Brünnhilde refuses to part with the token of her husband's love; and hardly has Waltraute departed than fate overtakes her in the person of Siegfried, who ventures through the flames in Gunther's shape. She vainly struggles against him, he snatches the ring from her, and so she is conquered. Siegfried holds vigil through the night, his sword separating him and the woman he wooed; and in the early dawn he leads her away to her bridegroom, who takes Siegfried's place unawares.

In the second act Alberich appears to Hagen. He tells his son of the story of the ring and bids him kill Siegfried and recover the stolen treasure for its owner. Siegfried appears announcing Gunther's and Brünnhilde's arrival. The bridal pair are received by all their men, but the joy is soon damped by Brünnhilde recognizing in the bridegroom of Gutrune her own husband. Siegfried does not know her, but she discovers her ring on his hand, and as she asserts that Gunther won it from her, this hero is obliged to acknowledge the shameful rôle he played. Though Siegfried swears that his sword Nothung guarded him from any contact with Gunther's bride, Brünnhilde responds in a most startling manner, and both swear on Hagen's spear that it may pierce them should their words prove false. All this makes a dreadful impression on the weak mind of Gunther.

When Siegfried has withdrawn in high spirits with his bride Gutrune, Hagen, hoping to gain the ring, offers to avenge Brünnhilde on the faithless Siegfried. Brünnhilde, in her deadly wrath, betrays to him the only vulnerable spot beneath Siegfried's shoulder. Gunther consents reluctantly to their schemes.

The third act opens with a scene on the Rhine. The Rhine-daughters try to persuade Siegfried to render them the ring. He is about to throw it into the water when they warn him of the evil which will befall him should he refuse their request. This awakens his pride. Laughing, he turns from them, he, the fearless hero. His fellow-hunters overtake him, and while he relates to them the story of his life Hagen mixes an herb with his wine, which enables him to remember all he has forgotten. Hagen then treacherously drives his spear into Siegfried's back, killing him. He dies with Brünnhilde's praise on his lips. The funeral march, which here follows, is one of the most beautiful ever written. When the dead hero is brought to the Gibichungs' hall, Gutrune bewails him loudly. A dispute arises between Hagen and Gunther about the ring, which ends by Hagen slaying Gunther. But when Hagen tries to strip the ring off the dead hand the fingers close themselves and the hand raises itself, bearing testimony against the murderer. Brünnhilde appears to mourn for the dead; she drives away Gutrune, who sees too late that under the influence of the fatal draught Siegfried forgot his lawful wife, whom she now recognizes in Brünnhilde. The latter, taking a long farewell of her dead husband, orders a funeral pile to be erected. As soon as Siegfried's body is placed on it, she lights it with a firebrand, and when it is in full blaze she mounts her faithful steed, leaping with it into the flames.

When the fire sinks the Rhine-daughters are seen to snatch the ring, which is now purified from its curse by Brünnhilde's death.

Hagen, trying to wrench it from them, is drawn into the waves and so dies.

A dusky light, like that of a new dawn, spreads over heaven, and through a mist Valhalla, with all the gods passing away, may be perceived, in flames.

GUILLAUME TELL

Grand Opera in three acts by Gioachino Antonio Rossini. Text by Bis and Jouoy.

THE text is founded on the well-known story of William Tell, who, according to tradition, delivered his fatherland from one of its most cruel despots, the Austrian governor Gessler.

The first act opens with a charming introductory chorus by peasants, who are celebrating a nuptial fête. Tell joins in their pleasures, though he cannot help giving utterance to the pain which the Austrian tyranny causes him. Arnold von Melchthal, son of an old Swiss, has conceived an unhappy passion for Mathilda,

Princess of Hapsburg, whose life he once saved; but he is Swiss and resolves to be true to his country. He promises Tell to join in his efforts to liberate it. Meanwhile, Leuthold, a Swiss peasant, comes up. He is a fugitive, having killed an Austrian soldier to revenge an intended abduction of his daughter. His only safety lies in crossing the lake, but no fisherman dares to row out in the face of the coming storm. Tell steps forth, and seizing the oars brings Leuthold safely to the opposite shore. When Rudolf von Harras appears with his soldiers, his prey has escaped, and nobody being willing to betray the deliverer, old father Melchthal is imprisoned.

In the second act we find the Princess Mathilda returning from a hunt. She meets Arnold and they betray their mutual passion. Arnold does not yet know his father's fate, but presently Tell enters with Walther Fürst, who informs Arnold that his father has fallen a victim to the Austrian tyranny. Arnold, cruelly roused from his love-dream, awakes to duty, and the three men vow bloody vengeance. This is the famous oath taken on the Rütli. The deputies of the three cantons arrive, one after the other, and Tell makes them swear solemnly to establish Switzerland's independence. Excited by Arnold's dreadful account of his father's murder, they all unite in the fierce cry "To arms!" which is to be their signal of combat.

In the third act Gessler arrives at the market-place of Altdorf, where he has placed his hat on a pole to be greeted instead of himself by the Swiss who pass by.

They grumble at this new proof of arrogance, but dare not disobey the order, till Tell, passing by with his son, disregards it. Refusing to salute the hat, he is instantly taken and commanded by Gessler to shoot an apple off his little boy's head. After a dreadful inward struggle, Tell submits. Fervently praying to God and embracing his fearless son, he shoots with steady hand, hitting the apple right in the center. But Gessler has seen a second arrow, which Tell has hidden in his breast, and he asks its purpose. Tell freely confesses that he would have shot the tyrant had he missed his aim. Tell is fettered, Mathilda vainly appealing for mercy. But Gessler's time has come. The Swiss begin to revolt. Mathilda herself begs to be admitted into their alliance of free citizens, and offers her hand to Arnold. The fortresses of the oppressors fall; Tell enters free and victorious, having himself killed Gessler; and in a chorus at once majestic and grand the Swiss celebrate the day of their liberation.

HANS HEILING

Romantic Opera in three acts, with a prelude, by Heinrich Marschner. Text by Devrient.

HANS HEILING, King of the gnomes, has fallen in love with a daughter of the earth, the charming Anna. This maiden, a poor country girl in the first freshness of youth, has been induced by her mother to consent to a betrothal with the rich stranger, whom Anna esteems, but nothing more, her heart not yet having been touched by love.

In the prelude we are introduced into the depths of earth, where the gnomes work and toil incessantly carrying glittering stones, gold and silver, and accumulating all the treasures on which men's hearts are set.

Their King announces to them that he will no longer be one of theirs; he loves, and therefore he resigns his crown. All the passionate entreatings of his mother and of the gnomes are of no avail. At the Queen's bidding he takes with him a magic book, without which he would lose his power over the gnomes. After giving him a set of luminous diamonds, the mother parts with her son—Heiling rejoicing in his heart, the Queen in tears and sorrow.

In the first act Heiling arises from the earth, forever closing the entrance to the gnomes. Anna greets him joyously and Gertrud, her mother, heartily seconds the welcome. Heiling gives his bride a golden chain, and Anna, adorning herself, thinks with pleasure how much she will be looked at and envied by her companions. She fain would show herself at once, and begs Heiling to visit a public festival with her. But Heiling, by nature serious and almost taciturn, refuses her request. Anna pouts, but she forgets her grief when she sees the curious signs of erudition in her lover's room. As she looks over the magic book, the leaves turn by themselves, quicker and quicker; the strange signs seem to grow, to threaten her, until, stricken with horrible fear, she cries out, and Heiling, turning to her, sees too late what she has done. Angry at her curiosity, he pushes her away, but she clings to him with fervent entreaties to destroy the dreadful book. His love conquers his reason, and he throws the last link which connects him with his past into the fire. A deep thunder-peal is heard. Anna thanks him heartily, but from this hour the seed of fear and distrust grows in her heart.

Heiling, seeing her still uneasy, agrees to visit the festival with her upon condition that she refrains from dancing. She gladly promises, but as soon as they come to the festival Anna is surrounded by the village lads, who entreat her to dance. They dislike the stranger, who has won the fairest maiden of the village, and Conrad the hunter, who has long loved Anna, is particularly hard on his rival. He mocks him, feeling that Heiling is not what he seems, and tries to lure Anna away from his side. At last Heiling grows angry, forbidding Anna once more to dance. She is wounded by his words and, telling him abruptly that she is not married yet, and that she never will be his slave, she leaves him. In despair Heiling sees her go away with Conrad, dancing and frolicking.

In the second act we find Anna in the forest. She is in a deep reverie; her heart has spoken, but alas! not for her bridegroom, whom she now fears; it beats only for Conrad, who has owned his love to her. Darkness comes on, and the gnomes appear with their Queen, who reveals to the frightened girl the origin of her bridegroom and entreats her to give back the son to his poor bereft mother. When the gnomes have disappeared, Conrad overtakes Anna, and she tells him all, asking his help against her mysterious bridegroom. Conrad, seeing that she returns his love, is happy. He has just obtained a good situation and will now be able to wed her.

He accompanies her home, where Gertrud welcomes them joyously, having feared that Anna had met with an accident in the forest.

While the lovers are together, Heiling enters, bringing the bridal jewels. Mother Gertrud is dazzled, but Anna shrinks from her bridegroom. When he asks for an explanation, she tells him that she knows of his origin. Then all his hopes die within him; but, determined that his rival shall not be happy at his cost, he hurls his dagger at Conrad and takes flight.

In the last act Heiling is alone in a ravine in the mountains. He has sacrificed everything and gained nothing. Sadly he decides to return to the gnomes. They appear at his bidding, but they make him feel that he no longer has any power over them, and by way of adding still further to his sorrows they tell him that his rival lives and is about to wed Anna. Then indeed all seems lost to the poor dethroned King. In despair and repentance he casts himself to the earth. But the gnomes, seeing that he really has abandoned all earthly hopes, swear fealty to him once more and return with him to their Queen, by whom he is received with open arms.

Meanwhile Conrad, who only received a slight wound from Heiling's dagger and has speedily recovered, has fixed his wedding day and we see Anna, the happy bride, in the midst of her companions, prepared to go to church with her lover. But when she looks about her, Heiling is at her side, come to take revenge. Conrad would fain aid her, but his sword breaks before it touches Heiling, who invokes the help of his gnomes. They appear, but at the same moment the Queen is seen, exhorting her son to pardon and to forget. He willingly follows her away into his kingdom of night and darkness, never to see earth's surface again. The anxious peasants once more breathe freely and join in common thanks to God.

HÄNSEL UND GRETEL

Fairy Opera in three acts by Engelbert Humperdinck.
Text by Wette.

THE first act represents the miserable little hut of a broom-maker. Hänsel is occupied in binding brooms, Gretel is knitting and singing old nursery-songs, such as "Susy, dear Susy, what rattles in the straw?" Both children are very hungry, and wait impatiently for the arrival of their parents. Hänsel is particularly bad-tempered, but the merry and practical Gretel, finding some milk in a pot, soon soothes his ruffled feelings by the promise of a nice rice-pap in the evening. Forgetting work and hunger, they begin to dance and frolic until they roll on the ground together. At this moment their mother enters, and seeing the children idle, her wrath is kindled and she rushes at them with the intention of giving them a sound whipping. Alas! instead of Hänsel, she strikes the pot and upsets the milk. The mother's vexation cools and only sorrow remains, but she quickly puts a little basket into Gretel's hands and drives the children away, bidding them look for strawberries in the woods. Then, sinking on a chair utterly exhausted, she falls asleep.

She is awakened by her husband, who comes in singing and very gay. She sees that he has had a drop too much, and is about to reproach him, but the words die on her lips when she sees him unfold his treasure, consisting of eggs, sausages, coffee, etc. He tells her that he has been very fortunate at the church-ale (kermess), and bids her prepare supper at once. Alas! the pot is broken, and the mother relates that, finding the children idle, anger got the better of her and the pot was smashed to pieces. He good-naturedly laughs at her discomfiture, but his merriment is changed to grief when he hears that their children are still in the forest, perhaps even near the Ilsenstein, where the wicked fairy lives who entices children in order to bake and devour them. This thought so alarms the parents that they rush off to seek the children in the forest.

The second act is laid near the ill-famed Ilsenstein. Hänsel has filled his basket with strawberries and Gretel is winding a garland of red hips, with which Hänsel crowns her. He presents her also with a bunch of wild flowers and playfully does homage to this queen of the woods. Gretel, enjoying the play, pops one berry after another into her brother's mouth; then they both eat while listening to the cuckoo. Before they are aware of it they have eaten the whole contents of the basket and observe with terror that it has grown too dark either to look for a fresh supply or to find their way home. Gretel begins to weep and to call for her parents, but Hänsel, rallying his courage, takes her in his arms and soothes her until they both grow sleepy. The sandman comes, throwing his sand into their eyes, but before their lids close they say their evening prayer; then they fall asleep and the fourteen guardian angels, whose protection they invoked, are seen stepping down the heavenly ladder to guard their slumber.

In the third act the morning dawns. Crystal drops are showered on the children by the angel of the dew; Gretel opens her eyes first and wakes her brother with a song. They are still entranced by the beautiful angel-dream they have had, when suddenly their attention is aroused by the sight of a little house made entirely of cake and sugar. Approaching it on tiptoe they begin to break off little bits, but a voice within calls out, "Tip, tap, tip, tap, who raps at my house?" "The wind, the wind, the heavenly child," they answer, continuing to eat and to laugh, nothing daunted. But the door opens softly and out glides the witch, who quickly throws a rope around Hänsel's throat. Urging the children to enter her house she tells her name, Rosina Sweet-tooth. The frightened children try to escape, but the fairy raises her staff and by a magic charm keeps them spellbound. She imprisons Hänsel in a small stable with a lattice door and gives him almonds and currants to eat, then turning to Gretel, who has stood rooted to the spot, she breaks the charm with a juniper-bough and compels her to enter the house and make herself useful.

Believing Hänsel to be asleep, she turns to the oven and kindles the fire; then, breaking into wild glee, she seizes a broom and rides on it round the house singing, Gretel all the while observing her keenly. Tired with her exertions the witch awakes Hänsel and bids him show his finger, at which command Hänsel stretches out a small piece of wood. Seeing him so thin, the witch calls for more food, and while she turns her back Gretel quickly takes up the juniper-bough and, speaking the formula, disenchants her brother. Mean-

while the witch, turning to the oven, tells Gretel to creep into it in order to see if the honey-cakes are ready, but the little girl, affecting stupidity, begs her to show how she is to get in. The witch impatiently bends forward, and at the same moment Gretel, assisted by Hänsel, who has escaped from his prison, pushes her into the hot oven and slams the iron door. The wicked witch burns to ashes, while the oven cracks and roars and finally falls to pieces. With astonishment the brother and sister see a long row of children, from whom the honey-crust has fallen off, standing stiff and stark. Gretel tenderly caresses one of them, who opens his eyes and smiles. She now touches them all, and Hänsel, seizing the juniper-bough, works the charm and recalls them to new life. The cake-children thank them warmly, and they all proceed to inspect the treasures of the house, when Hänsel hears their parents calling them. Great is the joy of father and mother at finding their beloved ones safe and in the possession of a sweet little house. The old sorceress is drawn out of the ruins of the oven in the form of an immense honey-cake, whereupon they all thank Heaven for having so visibly helped and protected them.

DAS HEIMCHEN AM HERD

(The Cricket on the Hearth)

Opera in three acts by Karl Goldmark.
Text after Dickens's tale by Willner.

THE scene is laid in an English village. The cricket, a little fairy, lives with a postilion, John, and his wife Dot. They are a happy couple, the only thing wanting to their complete happiness being children, and even this ardent wish Dot knows will be fulfilled before long.

A young doll-maker, May, visits Dot to unburden her heavy heart. The young girl is to marry her old and rich employer Tackleton, in order to save her foster-father from want, but she cannot forget her old sweetheart, a sailor named Edward, who left her years ago, never to come back. Dot tries to console her, and gives her food for her old father. When May has taken leave, Dot's husband John enters, bringing a strange guest with him.

It is Edward, who has, however, so disguised himself that nobody recognizes him. Dot receives him hospitably, and while he follows her in another room, a very lively scene ensues, all the village people flocking in to receive their letters and parcels at John's hands.

In the second act John rests from his labor in his garden, while Dot, who finds her husband, who is considerably older than herself, somewhat too self-confident and phlegmatic, tries to make him appreciate her more by arousing his jealousy. While they thus talk and jest May enters, followed by her old suitor, who has already chosen the wedding ring for her. Edward listens to his wooing with ill-concealed anxiety, and Tackleton, not pleased to find a stranger in his friend's house, gruffly asks his name. The strange sailor tells him that he left his father and his sweetheart to seek his fortune elsewhere, and that he has come back rich and independent, only to find his father dead and his sweetheart lost to him. His voice moves May strangely, but Tackleton wants to see his riches. Edward shows them some fine jewels, which so delight Dot that she begins to adorn herself with them and to dance about the room. Edward presents her with a beautiful cross, and seizes the opportunity to reveal to her his identity, entreating her not to betray him. Then he turns to May, begging her to choose one of the trinkets, but Tackleton interferes, saying that his promised bride does not need any jewels from strange people. Dot is greatly embarrassed, and Tackleton, mistaking her agitation, believes that she has fallen in love with the sailor, and insinuates as much to her husband, whom he invites to have a glass of beer with him.

This unusual generosity on the part of the avaricious old man excites the clever little wife's suspicion. May having withdrawn, she greets the friend of her youth with great ostentation (knowing herself secretly watched by John and Tackleton), and promises to help him to regain his sweetheart. John and his friend, who suddenly return, see them together, and poor old John gets wildly jealous. But when he is alone, he falls asleep and the faithful cricket prophetically shows him his wife fast asleep in a dream, while a little boy in miniature postilion's dress plays merrily in the background.

In the third act Dot adorns May with the bridal wreath, but the girl is in a very sad mood. All at once she hears the sailor sing. Dot steals away, and May, vividly reminded of her old love by the song, decides to refuse old Tackleton at the last moment, and to remain true to Edward till the end of her life. The sailor, hearing her resolve, rushes in tearing off his false gray beard, and catches May, who at last recognizes him, in his arms. Meanwhile Tackleton arrives gorgeously attired. He brings a necklace of false pearls and invites May to drive with him to the wedding ceremony in the church at once. A whole chorus of people interrupt this scene; they greet him, saying they are his wedding guests, exciting the miser's wrath. At last May, who had retired to put on her bridal attire, reappears, but instead of taking Tackleton's arm she walks up to Edward, who courteously thanks the old lover for the carriage standing at the door, and suddenly disappears with May. The chorus detains the furious old Tackleton until the lovers are well out of the way.

Meanwhile Dot has explained her behavior to John, and whispering her sweet secret into his ear, makes him the happiest man on earth. The cricket, the good fairy of the house, chirps sweetly, and the last scene shows once more a picture of faithfulness and love.

LES HUGUENOTS

Opera in five acts by Giacomo Meyerbeer.
Text by Scribe.

THE scene is laid in France at the time of the bloody persecutions of the Protestants or Huguenots by the Catholics. The Duke of Guise has apparently made peace with Admiral Coligny, the greatest and most famous of the Huguenots, and we are introduced into the castle of Count Nevers, where the Catholic

noblemen receive Raoul de Nangis, a Protestant, who has lately been promoted to the rank of captain. During their meal they speak of love and its pleasures and everybody is called on to give the name of his sweetheart. Raoul begins by telling them that once when taking a walk he surprised a band of students molesting a lady in a litter. He rescued her, and as she graciously thanked him for his gallant service he thought her more beautiful than any maiden he had ever before seen. His heart burned with love for her, though he did not know her name. While Raoul drinks with the noblemen, Marcel, his old servant, warns him of the danger of doing so.

Marcel, who is a strict old Protestant, sings a ballad of the Huguenots to the young people, a song wild and fanatic. They laugh at his impotent wrath, when a lady is announced to Count Nevers. In her Raoul recognizes the lady of his dreams.

Of course he believes her false and bad, while as a matter of fact she only comes to beseech Nevers, her destined bridegroom, to set her free. Nevers does so, though not without pain. When he returns to his companions he conceals the result of the interview and presently Urbain, a page, enters with a little note for Raoul de Nangis in which he is ordered to attend a lady, unknown to him. The others recognize the seal of Queen Marguerite of Valois, and finding him so worthy at once seek to gain his friendship.

In the second act we find Raoul with the beautiful Queen, who is trying to reconcile the Catholics with the Protestants. To this end the Queen has resolved to unite Raoul with Valentine, her lady of honor and daughter of the Count of St. Bris, a staunch Catholic. Valentine tells her heart's secret to her mistress, for to her it was that Raoul brought assistance, and she loves him. The noble Raoul, seeing Marguerite's beauty and kindness, vows himself her knight, when suddenly the whole court enters to render her homage. Recognizing her at last to be the Queen, Raoul is all the more willing to fulfill her wishes and offers his hand in reconciliation to the proud St. Bris, promising to wed his daughter. But when he perceives in her the unknown lady whom he believes to be so unworthy he takes back his word. All are surprised, and the offended father vows bloody vengeance.

In the third act Marcel brings a challenge to St. Bris, which the latter accepts, but Maurevert, a fanatical Catholic nobleman, tells him of other ways in which to annihilate his foe. Valentine, though deadly offended with her lover, resolves to save him. Seeing Marcel, she bids him tell his master not to meet his enemy alone. Meanwhile Raoul is already on the spot, and so is St. Bris with four witnesses. While they fight, a quarrel arises between the Catholic and the Protestant citizens, which is stopped by Queen Marguerite. The enemies accuse each other, and when the Queen is in doubt as to whom she shall believe, Valentine appears to bear witness. Then Raoul hears that her interview with Nevers had been but a farewell, sought for but to loosen forever the ties which her father had formed for her against her will; but the knowledge of his error comes too late, for St. Bris has once more promised his daughter to Nevers, who at this moment arrives with many guests, invited for the wedding. The presence of the Queen preserves peace between the different parties, but Raoul leaves the spot with death in his heart.

In the fourth act the dreadful night of St. Bartholomew is already beginning.

We find Valentine in her room despairing. Raoul comes to take a last farewell, but almost immediately St. Bris enters with a party of Catholics and Raoul is obliged to hide in the adjoining room. There he hears the whole conspiracy for the destruction of the Protestants, beginning with their leader, Admiral Coligny. The Catholics all assent to this diabolical plot; Nevers alone refuses to soil his honor and swears only to fight in open battle. The others, fearing treason, decide to bind him and keep him prisoner until the next morning. Raoul prepares to save his brethren or die with them. Vain are Valentine's entreaties; though she confesses to her love for him, he yet leaves her, though with a great effort, to follow the path of duty.

In the last act Raoul rushes pale and bloody into the hall where Queen Marguerite sits with her husband Henry, surrounded by the court.

He tells them of the terrific events which are going on outside and beseeches their help. It is too late, however; Coligny has already fallen and with him most of the Huguenots.

Raoul meets Valentine once more; she promises to save him if he will go over to her faith. But Marcel reminds him of his oath, and Valentine, seeing that nothing can move her lover's fortitude and firmness, decides to remain with him. She accepts his creed and so they meet death together, Valentine falling by the side of her deadly wounded lover, both praising God with their last breath.

IPHIGÈNIE EN AULIDE

(Iphigenia in Aulis)

Grand Opera in three acts by Christoph Willibald Gluck. Text of the original rearranged by Wagner.

THIS opera may be called the first part of the tragedy, and "Iphigénie en Tauride" very beautifully completes it. The music is sure to be highly relished by a cultivated hearer, characterized as it is by a simplicity which often rises into grandeur and nobility of utterance.

The first scene represents Agamemnon rent by a conflict between his duty and his fatherly love; the former of which demands the sacrifice of his daughter, for only then will a favorable wind conduct the Greeks safely to Ilion. Kalchas, the high priest of Artemis, appears to announce her dreadful sentence. Alone with the King, Kalchas vainly tries to induce the unhappy father to consent to the sacrifice.

Meanwhile Iphigenia, who has not received Agamemnon's message which ought to have prevented her undertaking the fatal journey, arrives with her mother Klytemnestra. They are received with joy by the people. Agamemnon secretly informs his spouse that Achilles, Iphigenia's betrothed, has proved unworthy of her and that she is to return to Argos at once. Iphigenia gives way to her feelings. Achilles appears, the lovers are soon reconciled and prepare to celebrate their nuptials.

In the second act Iphigenia is adorned for her wed-

ding and Achilles comes to lead her to the altar, when Arkas, Agamemnon's messenger, informs them that death awaits Iphigenia.

Klytemnestra in despair appeals to Achilles and the bridegroom swears to protect Iphigenia. She alone is resigned in the belief that it is her father's will that she should face this dreadful duty. Achilles reproaches Agamemnon wildly and leaves the unhappy father a prey to mental torture. At last he decides to send Arkas at once to Mykene with mother and daughter and to hide them there until the wrath of the goddess be appeased. But it is too late.

In the third act the people assemble before the royal tent and with much shouting and noise demand the sacrifice. Achilles in vain implores Iphigenia to follow him. She is ready to be sacrificed, while he determines to kill any one who dares touch his bride. Klytemnestra then tries everything in her power to save her. She offers herself in her daughter's stead, and finding it of no avail, at last sinks down in a swoon. The daughter, having bade her an eternal farewell, with quiet dignity allows herself to be led to the altar. When her mother awakes she rages in impotent fury; then she hears the people's hymn to the goddess, and rushes out to die with her child. The scene changes. The high priest at the altar of Artemis is ready to pierce the innocent victim. A great tumult arises. Achilles, with his native Thessalians, makes his way through the crowd in order to save Iphigenia, who loudly invokes the help of the goddess. But at this moment a loud thunder peal arrests the contending parties, and when the mist, which has blinded all, has passed, Artemis herself is seen in a cloud with Iphigenia kneeling before her.

The goddess announces that it is Iphigenia's high mind which she demands and not her blood; she wishes to take her into a foreign land, where she may be her priestess and atone for the sins of the blood of Atreus.

A wind favorable to the fleet has risen, and the people, filled with gratitude and admiration, behold the vanishing cloud and praise the goddess.

IPHIGÈNIE EN TAURIDE

(Iphigenia in Tauris)

Opera in four acts by Christoph Willibald Gluck.
Text by Guillard.

THE libretto follows pretty exactly the Greek original. Iphigenia, King Agamemnon's daughter, who has been saved by the goddess Diana (or Artemis) from death at the altar of Aulis, has been carried in a cloud to Tauris, where she is compelled to be high priestess in the temple of the barbarous Scythians. There we find her after having performed her cruel service for fifteen years. Human sacrifices are required, but more than once she has saved a poor stranger from this awful lot.

Iphigenia is much troubled by a dream, in which she saw her father deadly wounded by her mother, and herself about to kill her brother Orestes. She bewails her fate in having at the behest of Thoas, King of the Scythians, to sacrifice two strangers who have been thrown on his shores. Orestes and his friend Pylades, for these are the strangers, are led to death loaded with chains.

Iphigenia, hearing that they are her countrymen, resolves to save at least one of them in order to send him home to her sister Elektra. She does not know her brother Orestes, who, having slain his mother, has fled, pursued by the Furies, but an inner voice makes her choose him as a messenger to Greece. A lively dispute arises between the two friends; at last Orestes prevails upon Iphigenia to spare his friend by threatening to destroy himself with his own hands, his life being a burden to him. Iphigenia reluctantly complies with his request, giving the message for her sister to Pylades.

In the third act Iphigenia vainly tries to steel her heart against her victim. At last she seizes the knife, but Orestes cries, "So you also were pierced by the sacrificial steel, O my sister Iphigenia!" and the knife falls from her hands. A touching scene of recognition ensues.

Meanwhile Thoas, who has heard that one of the strangers was about to depart, enters the temple with his bodyguard, and, though Iphigenia tells him that Orestes is her brother and entreats him to spare Agamemnon's son, Thoas determines to sacrifice him and his sister Iphigenia as well. But his evil designs are frustrated by Pylades, who, returning with several of his countrymen, stabs the King of Tauris. The goddess Diana herself appears and, helping the Greeks in their fight, gains for them the victory. Diana declares herself appeased by the repentance of Orestes and allows him to return to his country with his sister, his friend, and all his followers.

LE JONGLEUR DE NOTRE-DAME

(The Juggler of Notre-Dame)

Opera in three acts by Jules Massenet.
Text by Léna.

IN Cluny, on a market-day (the first of May), the juggler Jean wanders hungry and miserable through the countryside, but rejoices in his freedom. It does not satisfy his wants, however, and he is unsuccessful in gaining the attention of the people, who deride his performance. They care nothing for his globes, his hoops, his old songs and dances. They do applaud a ribald song, "Alleluia to wine," and although in his heart Jean is a good Christian, his stomach remains egotistical, and he sings a parody on the mass. The prior appears, and the crowd disperses, leaving Jean to his fate. The juggler is about to be excommunicated for his blasphemy, when he confesses his guilt, and is received among the monks. Hunger overcomes him, and he relinquishes his freedom, sorely tempted by the rich food of the abbey.

In the second act, in the study at the abbey, musicians, poets, painters, and sculptors labor for the feast of the Holy Mother, but Jean takes no part—he knows no Latin. Brother Boniface, the cook, consoles him, and Jean resolves to serve the Holy Mother in his own way.

The last act takes place in the chapel of the abbey, in which stands the image of the Blessed Virgin. Jean slowly approaches. He puts off his monastic garb,

and appears in his juggler's dress. He offers to Mary the only gift he possesses, his songs and dances. In his ecstasy, he fails to notice the entrance of the monks, and dances on unheeding. The prior in horror is about to throw himself upon Jean, when the Holy Mother interferes; a miracle takes place, for the image raises its hands, and places them in benediction upon the head of the juggler. The monks now acclaim him a saint, and as they sing, led by Boniface, "Sancta Maria, ora pro nobis," Jean declares in softly childish tones, "Oh, dear, I understand Latin now!" Overcome with joy at the favor of the Holy Mother, the juggler sinks to the ground and dies.

JOSEPH

Opera in three acts by Etienne Nicolas Méhul.
Text after Duval.

JOSEPH, the son of Jacob, who was sold by his brothers, has by his wisdom saved Egypt from threatening famine; he resides as governor in Memphis under the name of Cleophas. But though much honored by the King and all the people, he never ceases to long for his old father, whose favorite child he was.

Driven from Palestine by famine, Jacob's sons are sent to Egypt to ask for food and hospitality. They are tormented by pangs of conscience, which Simeon is hardly able to conceal, when they are received by the governor, who at once recognizes them. Seeing their sorrow and repentance, he pities them, and promises to treat them with all hospitality. He does not reveal himself, but goes to meet his youngest brother, Benjamin, and his blind father, whose mourning for his lost son has not been diminished by the long years. Joseph induces his father and brother to partake of the honors which the people render to him. The whole family is received in the governor's palace, where Simeon, consumed by grief and conscience-stricken, at last confesses to his father the selling of Joseph. Full of horror, Jacob curses and disowns his ten sons. But Joseph intervenes. Making himself known, he grants full pardon and entreats his father to do the same. The old man yields, and together they praise God's providence and omnipotence.

LA JUIVE
(The Jewess)

Opera in five acts by Jacques Halévy.
Text by Scribe.

THE scene of action is laid in Constance, in the year 1414, during the Council.

In the first act the opening of the Council is celebrated with great pomp. The Catholics, having gained a victory over the Hussites, Huss is to be burned, and the Jews, equally disliked, are oppressed and put down still more than before. All the shops are closed, only Eleazar, a rich Jewish jeweler, has kept his open and is, therefore, about to be imprisoned and put to death when Cardinal de Brogni intervenes and saves the Jew and his daughter Recha from the people's fury. The Cardinal has a secret liking for Eleazar, though he once banished him from Rome. He hopes to gain news from him of his daughter, who was lost in early childhood. But Eleazar hates the Cardinal bitterly. When the mob is dispersed Prince Leopold, the imperial commander-in-chief, approaches Recha. Under the assumed name of Samuel he has gained her affections, and she begs him to be present at a religious feast which is to take place that evening at her father's house. The act closes with a splendid procession of the Emperor and all his dignitaries. Ruggiero, the chief judge in Constance, seeing the hated Jew and his daughter among the spectators, is about to seize them once more, when Prince Leopold steps between and delivers them, to Recha's great astonishment.

In the second act we are introduced to a great assembly of Jews, men and women, assisting at a religious ceremony. Samuel is there with them. The holy act is, however, interrupted by the Emperor's niece Princess Eudora, who comes to purchase a golden chain which once belonged to the Emperor Constantine, which she destines for her bridegroom Prince Leopold. Eleazar is to bring it himself on the following day. Samuel, overhearing this, is full of trouble. When the assembly is broken up and all have gone he returns once more to Recha and, finding her alone, confesses that he is a Christian. Love prevails over Recha's filial devotion and she consents to fly with her lover, but they are surprised by Eleazar. Hearing of Samuel's falseness, be first swears vengeance, but, mollified by his daughter's entreaties, he only bids him marry Recha. Samuel refuses and has to leave, the father cursing him, Recha bewailing her lover's falseness.

In the third act we assist at the imperial banquet. Eleazar brings the chain and is accompanied by Recha, who at once recognizes in Eudora's bridegroom her lover Samuel. She denounces the traitor, accusing him of living in unlawful wedlock with a Jewess, a crime punishable by death.

Leopold (alias Samuel) is outlawed, the Cardinal pronounces the anathema upon all three, and they are put in prison.

In the fourth act Eudora visits Recha in prison and by her prayers not only overcomes Recha's hate but persuades her to save Leopold by declaring him innocent. Recha, in her noble-mindedness, pardons Leopold and Eudora and resolves to die alone.

Meanwhile the Cardinal has an interview with Eleazar, who tells him that he knows the Jew who once saved the Cardinal's little daughter from the flames. Brogni vainly entreats him to reveal the name. He promises to save Recha should Eleazar be willing to abjure his faith, but the latter remains firm, fully prepared to die.

In the fifth act we hear the clamors of the people, who furiously demand the Jew's death.

Ruggiero announces to father and daughter the verdict of death by fire. Leopold is set free through Recha's testimony. When in view of the funeral pile Eleazar asks Recha if she would prefer to live in joy and splendor and to accept the Christian faith, but she firmly answers in the negative. Then she is led on to death, and she is just plunged into the glowing furnace when Eleazar, pointing to her, informs the Cardinal that the poor victim is his long-lost daughter; then Eleazar follows Recha into the flames, while Brogni falls back senseless.

DIE KÖNIGIN VON SABA
(The Queen of Sheba)

Grand Opera in four acts by Karl Goldmark.
Text by Mosenthal.

A MAGNIFICENT wedding is to be celebrated in King Solomon's palace at Jerusalem. The high priest's daughter, Sulamith, is to marry Assad, King Solomon's favorite. But the lover, who in a foreign country has seen a most beautiful and haughty woman bathing in a forest pool, is now in love with the stranger and has forgotten his destined bride.

Returning home, Assad confesses his error to the wise King, and Solomon bids him wed Sulamith and forget the heathen. Assad gives his promise, praying to God to restore peace to his breast.

Then enters the Queen of Sheba in all her glory, followed by a procession of slaves and suitors. Next to her litter walks her principal slave, Astaroth.

The Queen comes to offer her homage to the great Solomon with all the gifts of her rich kingdom. She is veiled, and nobody has seen her yet, as only before the King will she unveil herself.

When she draws back the veil, shining in all her perfect beauty, Assad starts forward; he recognizes her; she is his nymph of the forest. But the proud Queen seems to know him not, she ignores him altogether. Solomon and Sulamith try to reassure themselves, to console Assad, and the Queen hears Solomon's words: "To-morrow shall find you united to your bride!" She starts and casts a passionate look on the unfortunate Assad.

The Queen is full of raging jealousy of the young bride. But though she claims Assad's love for herself, she is yet too proud to resign her crown, and so, hesitating between love and pride, she swears vengeance on her rival. Under the shade of night Astaroth allures Assad to the fountain, where he finds the Queen, who employs all her arts again to captivate him, succeeding only too well.

Morning dawns, and with it the day of Assad's marriage with Sulamith. Solomon and the high priest conduct the youth to the altar, but just as he is taking the ring, offered to him by the bride's father, the Queen of Sheba appears, bringing as wedding gift a golden cup filled with pearls.

Assad, again overcome by the Queen's dazzling beauty, throws the ring away and precipitates himself at her feet. The Levites detain him, but Solomon, guessing at the truth, implores the Queen to speak. Assad invokes all the sweet memories of their past, the Queen hesitates, but her pride conquers. For the second time she disowns him. Now everybody believes Assad possessed by an evil spirit, and the priests at once begin to exorcise it; it is all but done, when one word of the Queen's, who sweetly calls him "Assad," spoils everything. He is in her bands: falling on his knees before her he prays to her as to his goddess. Wrathful at this blasphemy in the temple, the priests demand his death.

Assad asks no better, Sulamith despairs, and the Queen repents having gone so far. In the great tumult Solomon alone is unmoved. He detains the priests with dignity, for he alone will judge Assad.

Now follows a charming ballet, given in honor of the Queen of Sheba. At the end of the meal the Queen demands Assad's pardon from Solomon. He refuses her request. She now tries to ensnare the King with her charms as she did Assad, but in vain. Solomon sees her in her true light and treats her with cold politeness. Almost beside herself with rage, the Queen threatens to take vengeance on the King and to free Assad at any risk.

Solomon, well understanding the vile tricks of the Queen, has changed the verdict of death into that of exile. Sulamith, faithful and gentle, entreats for her lover, and has only one wish: to sweeten life to her Assad, or to die with him.

We find Assad in the desert. He is broken down and deeply repents his folly, when the Queen appears once more, hoping to lure him with soft words and tears. But this time her beauty is lost upon him: he has at last recognized her false soul; with noble pride he scorns her, preferring to expiate his follies by dying in the desert. He curses her, praying to God to save him from the temptress. Henceforth he thinks only of Sulamith and invokes Heaven's benediction on her. He is dying in the dreadful heat of the desert, when Sulamith appears, the faithful one who without resting has sought her bridegroom till now. But in vain she kneels beside him couching his head on her bosom; his life is fast ebbing away. Heaven has granted his last wish; he sees Sulamith before his death, and with the sigh, "Liberation!" he sinks back and expires.

LOHENGRIN

Romantic Opera in three acts by Richard Wagner.

THE scene is laid near Antwerp where "Heinrich der Vogler," King of Germany, is just levying troops among his vassals of Brabant to repulse the Hungarian invaders. The King finds the people in a state of great commotion, for Count Frederick Telramund accuses Elsa of Brabant of having killed her young brother Godfrey, heir to the Duke of Brabant, who died a short time before, leaving his children to the care of Telramund. Elsa was to be Telramund's wife, but he wedded Ortrud of Friesland and now claims the deserted duchy of Brabant.

As Elsa declares her innocence, not knowing what has become of her brother, who was taken from her during her sleep, the King resolves to decide by a tourney in which the whole matter shall be left to the judgment of God. Telramund, sure of his rights, is willing to fight with any champion who may defend Elsa. All the noblemen of Brabant refuse to do so and even the King, though struck by Elsa's innocent appearance, does not want to oppose his valiant and trustworthy warrior.

Elsa alone is calm; she trusts in the help of the heavenly knight who has appeared to her in a dream, and publicly declares her intention of offering to her defender the crown and her hand. While she prays a knight arrives in silver armor; a swan draws his boat. He lands, Elsa recognizes the knight of her dream, and he at once offers to fight for the accused maiden on two conditions: first, that she shall become his wife; and

second, that she never will ask for his name and his descent.

Elsa solemnly promises and the combat begins. The strange knight is victorious, and Telramund, whose life the stranger spares, is with his wife Ortrud outlawed.

The latter is a sorceress; she has deceived her husband, who really believes in the murder of Godfrey, while as a matter of fact she has abducted the child. In the second act we see her at the door of the ducal palace, where preparations for the wedding are already being made. She plans vengeance. Her husband, full of remorse and feeling that his wife has led him on to a shameful deed, curses her as the cause of his dishonor. She derides him and rouses his pride by calling him a coward. Then she pacifies him with the assurance that she will induce Elsa to break her promise and ask for the name of her husband, being sure that then all the power of this mysterious champion will vanish.

When Elsa steps on the balcony to confide her happiness to the stars, she hears her name spoken in accents so sad that her tender heart is moved. Ortrud bewails her lot, invoking Elsa's pity. The Princess opens her door, urging the false woman to share her palace and her fortune. Ortrud at once tries to sow distrust in Elsa's innocent heart.

As the morning dawns a rich procession of men and women throng to the church where Elsa is to be united to her protector. Telramund tries vainly to accuse the stranger; he is pushed back and silenced. As Elsa is about to enter the church Ortrud steps forward claiming the right of precedence. Elsa, frightened, repents too late having protected her. Ortrud upbraids her with not even having asked her husband's name and descent. All are taken aback, but Elsa defends her husband, winning everybody by her quiet dignity.

She turns to Lohengrin for protection, but the venom rankles in her heart.

When they again turn to enter the church Telramund once more steps forth, accusing Lohengrin and demanding from the King to know the stranger's name. Lohengrin declares that his name may not be told unless his wife asks it. Elsa is in great trouble, but once more her love conquers and she does not put the fatal question.

But in the third act, when the two lovers are alone, she knows no rest. Although her husband asks her to trust him, she fears that he may leave her as mysteriously as he came, and at last she cannot refrain from asking the luckless question. From this moment all happiness is lost to her. Telramund enters to slay his enemy, but Lohengrin, taking his sword, kills him with one stroke. Then he leads Elsa before the King and loudly announces his secret. He tells the astounded hearers that he is the keeper of the Holy Grail. Sacred and invulnerable to the villain, a defender of right and virtue, he may stay with mankind as long as his name is unknown. But now he is obliged to reveal it. He is Lohengrin, son of Parsifal, King of the Grail, and is now compelled to leave his wife and return to his home. The swan appears, from whose neck Lohengrin takes a golden ring, giving it to Elsa, together with his sword and golden horn.

Just as Lohengrin is about to depart Ortrud appears triumphantly declaring that it was she who changed young Godfrey into a swan and that Lohengrin would have freed him too had Elsa not mistrusted her husband. Lohengrin, hearing this, sends a fervent prayer to Heaven, and loosens the swan's golden chain. The animal dips under water and in his stead rises Godfrey, the lawful heir of Brabant. A white dove descends to draw the boat in which Lohengrin glides away, and Elsa falls senseless in her brother's arms.

LOUISE

Opera in four acts by Gustave Charpentier.

CHARPENTIER has taken for his subject the romance of the everyday working-girl, just such a tale as one may find in the popular story-papers, or in the so-called melodrama of the cheaper theaters. But to this commonplace text he has wedded a truly Wagnerian musical setting, elaborate in orchestration, full of the "recitative which is aria, and the aria which is recitative," and with an ever-recurring *Leitmotiv* typical of the joy of Paris. First performed February 2, 1900, at the Opéra Comique in Paris, "Louise" rapidly passed into the repertoire of the world's principal lyric theaters.

The first act opens in a working-man's home in Paris. The attic is scantily furnished, but clean, and Louise, at the open window, is listening to the ardent pleadings of Julien, her lover. The girl's mother enters in time to hear Julien tell Louise that, since her parents will not permit them to wed, they must elope. The mother pulls her daughter from the window, dismisses the lover, then lectures the girl on the bad character of her suitor. The father enters, and greets his family affectionately. He has received a letter from Julien, who begs to be accepted as a son-in-law. But while the father is rather favorably impressed by the young man's letter, his wife is not, and with the antipathy of her class for artists, she repeats all the gossip she has heard to Julien's discredit. The father then exacts a promise from Louise that she will see Julien no more.

An allegory portraying Paris introduces the second act. A night-walker, a ragpicker, and the rabble of a great city in the early dawn are shown. Julien enters with a party of friends, to whom he describes his plans for the abduction of Louise. He hides as the working-girls come by on their way to the shops. Louise enters with her mother, and the moment they part, Julien approaches the girl, and again begs her to elope with him. She refuses and he turns sadly away. The scene now shifts to the interior of a dressmaking shop, where Louise is at work with her companions. The girls chatter as they work, and the noises of the street are heard through open windows in the back. Presently Julien is heard singing to the accompaniment of his guitar. The girls flock to the windows. Julien, not seeing Louise, sings in sadder vein, and the girls lose interest —all but Louise. Unable longer to resist her lover's pleadings, she pretends to be ill, and dons her coat and hat as though going home. A moment later the girls at the window cry out in excitement. Louise has gone off with the singer.

The third act takes place in the garden of a house on Montmartre overlooking Paris. Louise tells Julien

that she regrets nothing, that she is happy. Julien speaks of her parents as Mother Routine and Father Prejudice, and tells her that the selfishness of her parents must be met with selfishness. The city lights up, and the lovers sing the praise of Paris, of life, of love. When night has fallen, a crowd of Julien's Bohemian associates come to celebrate the happy union. They crown Louise "Queen of Montmartre," but the festivities are interrupted by the arrival of Louise's mother. The father has fallen ill, and she begs Louise to go home with her. Julien consents, on the promise of Louise that she will return.

In the last act we return to the humble home in Paris, where the father, broken in health, is declaiming against the ingratitude of children. Louise makes no reply, but looks longingly out into the night. Called to help her mother in the kitchen, Louise is treated to another tirade against her lover. The girl recalls the promise that she should be free. The mother refuses to let her go. The father draws her to his knee, and sings her a lullaby, promising that the child shall have whatever she wants if she will be good. Louise answers that she can be happy only by returning to her lover. Then the songs in the streets excite her to the verge of hysteria. Finally, in a fit of rage, the father drives her from home. He immediately repents and calls her back, but it is too late. She has gone to rejoin Julien. "Oh, Paris!" cries the father, shaking his fist in impotent anger at the city.

LUCIA DI LAMMERMOOR

(The Bride of Lammermoor)

Tragic Opera in three acts by Gaetano Donizetti.
Text from Scott's romance by Cammerano.

HENRY ASHTON, lord of Lammermoor, has discovered that his sister Lucia loves his mortal enemy Sir Edgar of Ravenswood. He confides to Lucia's tutor Raymond that he is lost if Lucia does not marry another suitor of his (her brother's) choice.

Lucia and Edgar meet in the park. Edgar tells her that he is about to leave Scotland for France in the service of his country. He wishes to be reconciled to his enemy Lord Ashton, for, though the latter has done him all kinds of evil, though he has slain his father and burned his castle, Edgar is willing to sacrifice his oath of vengeance to his love for Lucia. But the lady, full of evil forebodings, entreats him to wait and swears eternal fidelity to him. After having bound himself by a solemn oath, he leaves her half-distracted with grief.

In the second act Lord Ashton shows a forged letter to his sister, which goes to prove that her lover is false. Her brother now presses her more and more to wed his friend Arthur, Lord Bucklaw, declaring that he and his party are lost and that Arthur alone can save him from the executioner's axe. At last, when even her tutor Raymond beseeches her to forget Edgar, and, like the others, believes him to be faithless, Lucia consents to the sacrifice. The wedding takes place in great haste, but just as Lucia has finished signing the marriage contract, Edgar enters to claim her as his own.

With grief and unbounded passion he now sees in his bride a traitress, and tearing his ring of betrothal from her finger, he throws it at her feet.

Henry, Arthur, and Raymond order the raving lover to leave the castle, and the act closes in the midst of confusion and despair.

The third act opens with Raymond's announcement that Lucia has lost her reason and has killed her husband in the bridal room. Lucia herself enters to confirm his awful news; she is still in bridal attire, and in her demented condition believes that Arthur will presently appear for the nuptial ceremony. Everybody is full of pity for her, and her brother repents his harshness too late—Lucia is fast dying, and Eliza leads her away amid the lamentations of all present.

Edgar, hearing of these things while wandering amid the tombs of his ancestors, resolves to see Lucia once more. When dying she asks for him, but he comes too late. The funeral bells toll, and he stabs himself, praying to be united to his bride in heaven.

LUCREZIA BORGIA

Tragic Opera in three acts by Gaetano Donizetti.
Text by Romani after Victor Hugo's drama.

THE heroine, whose part is by far the best and most interesting, is the celebrated poisoner and murderess, Lucrezia Borgia. At the same time she gives evidence, in her dealings with her son Gennaro, of possessing a very tender and motherly heart, and the songs in which she pours out her love for him are really fine as well as touching.

Lucrezia, wife of Don Alfonso, Duke of Ferrara, goes to Venice in disguise to see the son of her first marriage, Gennaro. In his earliest youth he was given to a fisherman, who brought him up as his own son. Gennaro feels himself attracted toward the strange and beautiful woman who visits him, but hearing from his companions, who recognize her and charge her with all sorts of crimes, that she is Lucrezia Borgia, he abhors her. Don Alfonso, not knowing the existence of this son of an early marriage, is jealous, and when Gennaro comes to Ferrara and in order to prove his hatred of the Borgias tears off Lucrezia's name and scutcheon from the palace-gates, Rustighello, the Duke's confidant, is ordered to imprison him. Lucrezia, hearing from her servant Gubella of the outrage to her name and honor, complains to the Duke, who promises immediate punishment of the malefactor.

Gennaro enters, and Lucrezia, terror-stricken, recognizes her son. Vainly does she implore the Duke to spare the youth. With exquisite cruelty he forces her to hand the poisoned golden cup to the culprit herself, and, departing, bids her accompany her prisoner to the door. This order gives her an opportunity to administer an antidote by which she saves Gennaro's life, and she implores him to fly. But Gennaro does not immediately follow her advice, being induced by his friend Orsini to assist at a grand festival at Prince Negroni's.

Unhappily all those young men who formerly reproached and offended Lucrezia so mortally in presence of her son are assembled there by Lucrezia's orders. She has mixed their wine with poison, and her-

self appears to announce their death. Horror-stricken, she sees Gennaro, who was not invited, among them. He has partaken of the wine like the others, but on her offering him an antidote he refuses to take it; its quantity is insufficient for his friends, and he threatens to kill the murderess. Then she reveals the secret of his birth to him, but he only turns from this mother, for whom he had vainly longed his whole life, and dies. The Duke, coming up to witness his wife's horrible victory, finds all either dead or dying, and Lucrezia herself expires, stricken down by deadly remorse and pain.

DIE LUSTIGEN WEIBER VON WINDSOR

(The Merry Wives of Windsor)

Comic Opera in three acts by Otto Nicolai.
Text by Mosenthal.

THIS admirable opera is, it need hardly be said, taken from Shakespeare's famous comedy. Falstaff has written love-letters to the wives of two citizens of Windsor, Mrs. Fluth and Mrs. Reich. They discover his duplicity and decide to punish the infatuated old fool.

Meanwhile Mr. Fenton, a nice but poor young man, asks for the hand of Anna Reich. But her father has already chosen a richer suitor for his daughter in the person of the silly young squire Spärlich.

In the following scene Sir John Falstaff is amiably received by Mrs. Fluth, when suddenly Mrs. Reich arrives, telling them that Mr. Fluth will be with them at once, having received notice of his wife's doings. Falstaff is packed into a clothes-basket and carried away from under Mr. Fluth's nose by two men, who are bidden to put the contents in a canal near the Thames, and the jealous husband, finding nobody, receives sundry lectures from his offended wife.

In the second act Mr. Fluth, mistrusting his wife, makes Falstaff's acquaintance, under the assumed name of Bach, and is obliged to hear an account of the worthy fat knight's gallant adventure with his wife and its disagreeable issue. Fluth persuades Falstaff to give him a rendezvous, swearing inwardly to punish the old coxcomb for his impudence.

In the evening Anna meets her lover Fenton in the garden, and ridiculing her two suitors, Spärlich and Dr. Caius, a Frenchman, she promises to remain faithful to her love. The two others, who are hidden behind trees, must perforce listen to their own dispraise.

When the time has come for Falstaff's next visit to Mrs. Fluth, who of course knows of her husband's renewed suspicion, Mr. Fluth surprises his wife and reproaches her violently with her conduct. During this controversy Falstaff is disguised as an old woman, and when the neighbors come to help the husband in his search, they find only an old deaf cousin of Mrs. Fluth's who has come from the country to visit her. Nevertheless the hag gets a good thrashing from the duped and angry husband.

In the last act everybody is in the forest, preparing for the festival of Herne the hunter. All are masked, and Sir John Falstaff, being led on by the two merry wives, is surprised by Herne (Fluth), who sends the whole chorus of wasps, flies, and mosquitos on to his broad back. They torment and punish him, till he loudly cries for mercy. Fenton, in the mask of Oberon, has found his Anna in Queen Titania, while Dr. Caius and Spärlich, mistaking their masks for Anna's, sink into each other's arms, much to their mutual discomfiture.

Mr. Fluth and Mr. Reich, seeing that their wives are innocent and that they only made fun of Falstaff, are quite happy, and the whole scene ends with a general pardon.

THE MACCABEES

Opera in three acts by Anton Rubinstein.
Text by Mosenthal, taken from Otto Ludwig's drama.

THE hero is the famous warrior of the Old Testament. The scene takes place one hundred and sixty years before Christ, partly at Modin, a city in the mountains of Judah, and partly in Jerusalem and its environs.

The first act shows Leah with three of her sons, Eleazar, Joarim, and Benjamin. Eleazar is envious of Judah, the eldest son, whose courage and strength are on everybody's lips, but his mother consoles him by a prophecy that Eleazar shall one day be high priest and king of the Jews.

The fête of the sheep-shearing is being celebrated, and Noëmi, Judah's wife, approaches Leah with garlands of flowers asking for her benediction. But she is repulsed by her mother-in-law, who is too proud to recognize the low-born maid as her equal and slights her son Judah for his love. She tries to incite him into rebellion against the Syrians, when Jojakim, a priest, appears. He announces the death of Osias, high priest of Zion, and calls one of Leah's sons to the important office. As Judah feels no vocation for such a burden, Eleazar, his mother's favorite, is chosen, and so Leah sees her dream already fulfilled. They are about to depart when the approaching army of the Syrians is announced. Terror seizes the people as Gorgias, the leader of the enemy, marches up with his soldiers and loudly proclaims that the Jews are to erect an altar to Pallas Athene, to whom they must pray henceforth. Leah seeks to inflame Eleazar's spirit, but his courage fails him. The altar is soon erected, and as Gorgias sternly orders that sacrifices are to be offered to the goddess, Boas, Noëmi's father, is found willing to bow to the enemy's commands. But the measure is full, Judah steps forth, and striking Boas, the traitor to their faith, dead, loudly praises Jehovah. He calls his people to arms and repulses the Syrians, and Leah, recognizing her son's greatness, gives him her benediction.

The second act represents a deep ravine near Emmaus; the enemy is beaten and Judah is resolved to drive him from Zion's walls, but Jojakim warns him not to profane the coming Sabbath.

Judah tries to overrule the priests and to excite the people, but he is not heard and the enemy is able to kill the psalm-singing soldiers like lambs.

The next scene shows us Eleazar with Cleopatra, daughter of King Antiochus of Syria.

They love each other, and Eleazar consents to forsake his religion for her, while she promises to make him king of Jerusalem.

In the next scene Leah in the city of Modin is

greeted with acclamations of joy, when Simei, a relative of the slain Boas, appears to bewail Judah's defeat. Other fugitives coming up confirm his narrative of the massacre. Leah hears that Judah fled and that Antiochus approaches conducted by her son Eleazar. She curses the apostate. She has still two younger sons, but the Israelites take them from her to give as hostages to King Antiochus. Leah is bound to a cypress-tree by her own people, who attribute their misfortunes to her and to her sons. Only Noëmi, the despised daughter-in-law, remains to liberate the miserable mother, and together they resolve to ask the tyrant's pardon for the sons.

In the third act we find Judah, alone and unrecognized, in the deserted streets of Jerusalem. Hearing the prayers of the people that Judah may be sent to them, he steps forth and tells them who he is, and all sink at his feet swearing to fight with him to the death. While Judah prays to God for a sign of grace, Noëmi comes with the dreadful news of the events at Modin, which still further rouses the anger and courage of the Israelites. Meanwhile Leah has succeeded in penetrating into Antiochus's presence to beg the lives of her children from him. Eleazar, Gorgias, and Cleopatra join their prayers to those of the poor mother, and at last Antiochus consents, and the two boys are led into the room.

But the King only grants their liberty on condition that they renounce their faith. They are to be burned alive should they abide by their heresy. The mother's heart is full of agony, but the children's noble courage prevails. They are prepared to die for their God, but the unhappy mother is not even allowed to share their death. When Eleazar sees his brothers' firmness his conscience awakens, and notwithstanding Cleopatra's entreaties he joins them on their way to death. The hymns of the youthful martyrs are heard, but with the sound of their voices suddenly mingles that of a growing tumult. Antiochus falls, shot through the heart, and the Israelites rush in, headed by Judah, putting the Syrians to flight. Leah sees her people's victory, but the trial has been too great; she sinks back lifeless. Judah is proclaimed King of Zion, but he humbly bends his head, giving all glory to the Almighty God.

MADAME BUTTERFLY

Japanese Lyric Tragedy in three acts by Giacomo Puccini. Founded on the book of John Luther Long and the drama by David Belasco. Text by Illica and Giacosa.

THE scene is laid in Nagasaki in our own time. The first act takes place on a hill, from which there is a grand view of the ocean and of the town below.

Goro, a marriage broker, shows his new Japanese house to an American naval lieutenant, Pinkerton, who has purchased it in Japanese fashion for 999 years, with the right of giving monthly notice. He is waiting for his bride Cho-Cho-San, called Butterfly, whom he is about to wed under the same queer conditions for one hundred yens (a yen about one dollar).

Butterfly's maid Suzuki and his two servants are presented to him, but he is impatient to embrace his sweetheart, with whom he is very much in love.

Sharpless, the United States consul, who tells him much good of the little bride, warns him not to bruise the wings of the delicate butterfly, but Pinkerton only laughs at his remonstrances.

At last Butterfly appears with her companions. At her bidding, they all shut their umbrellas and kneel to their friend's future husband, of whom the girl is very proud. Questioned by the consul about her family, she tells him that they are of good origin, but that, her father having died, as a geisha (dancing-girl) she has to support herself and her mother. She is but fifteen and very sweet and tender-hearted.

When in procession her relations come up, they all do obeisance to Pinkerton. They are all jealous of Butterfly's good luck and prophesy an evil end, but the girl perfectly trusts and believes in her lover and even confides to him that she has left her own gods, to pray henceforth to the God of her husband.

When Pinkerton begins to show her their house, she produces from her sleeve her few precious belongings. These are some silken scarfs, a little brooch, a looking-glass, and a fan; also a long knife, which she at once hides in a corner of the house. Goro tells Pinkerton that it is the weapon with which her father performed hara-kiri (killed himself). The last things she shows her lover are some little figures representing the souls of her ancestors.

When the whole assembly is ready, they are married by the commissary. Pinkerton treats his relations to champagne, but soon the festival is interrupted by the dismal howls of Butterfly's uncle, the bonze (Buddhist monk), who climbs the hill and tells the relations that the wretched bride has denied her faith, and has been to the mission-house, to adopt her husband's religion. All turn from her with horror and curse her. But Pinkerton consoles his weeping wife, and the act closes with a charming love-duet.

The second act shows Butterfly alone. Pinkerton has left her, and she sits dreamily with her faithful maid Suzuki, who vainly implores her gods to bring back the faithless husband. The young wife, who has been waiting three long years for his return, still firmly believes his promise to come back when the robin should build its nest. She refuses a proposal of marriage from Prince Yamadori, who has loved her for years, and now tries again to win the forsaken wife. She answers him with quiet dignity, that, though by Japanese law a wife is considered free as soon as her husband has left her, she considers herself bound by the laws of her husband's country, and Yamadori leaves her.

Sharpless now enters with a letter he has received from Pinkerton. Not daring to let her know its contents at once, he warns her that her husband will never return, and advises her to accept Prince Yamadori's offer. Butterfly is at first startled and alarmed, but soon she recovers herself, and beckoning to Suzuki, she shows Sharpless her little fair-haired, blue-eyed boy, begging the consul to write and tell her husband that his child is awaiting him.

Sharpless, deeply touched, takes leave of her, without having shown the letter, when Suzuki enters screaming and accusing Goro, who has goaded her to fury, by spreading a report in the town that the child's father is not known.

"You lie, you coward!" cries Butterfly, seizing a knife to kill the wretch. But suppressing her wrath she throws away the weapon and kicks him from her in disgust. Suddenly a cannon-shot is heard. Running on to the terrace, Butterfly perceives a war-ship in the harbor, bearing the name "Abraham Lincoln." It is Pinkerton's ship.

All her troubles are forgotten; she bids her maid gather all the flowers in the garden; these she scatters around in profusion. Then she brings her boy, and bids Suzuki comb her hair, while she herself rouges her pale cheeks and those of her child. Then they sit down behind a partition, in which they have made holes, through which they may watch the ship and await Pinkerton's arrival.

The third act finds them in the same position. Suzuki and the child have fallen asleep, while Butterfly, sleepless, watches for Pinkerton. Suzuki waking sees that it is morning and begs her mistress to take some rest. Butterfly, taking her child in her arms, retires into the inner room.

A loud knock is heard, and Suzuki finds herself in the presence of Sharpless and Pinkerton. The latter signs to her not to waken Butterfly. Suzuki is showing him the room adorned with flowers for his arrival, when she suddenly perceives a lady walking in the garden and hears that she is Pinkerton's lawful American wife.

Sharpless, taking the maid aside, begs her to prepare her mistress for the coming blow and tells her that the foreign lady desires to adopt her husband's little boy. Pinkerton himself is deeply touched by the signs of Butterfly's undying love. Full of remorse, he entreats Sharpless to comfort her as best he can, and weeping, leaves the scene of his first love-dream.

His wife Kate returning to the foot of the terrace, sweetly repeats her wish to adopt the little boy, when Butterfly, emerging from the inner room, comes to look for her long-lost husband, whose presence she feels with the divination of love. Seeing Sharpless standing by a foreign lady, and Suzuki in tears, the truth suddenly bursts upon her. "Is he alive?" she asks, and when Suzuki answers "yes," she knows that he has forsaken her.

Turned to stone, she listens to Kate's humble apologies and to her offer to take the child. By a supreme effort she controls herself. "I will give up my child to him only; let him come and take him; I shall be ready in half an hour," she answers brokenly.

When Sharpless and Kate have left her, Butterfly sends Suzuki into another room with the child. Then, seizing her father's long knife, she takes her white veil, throwing it over the folding screen. Kissing the blade, she reads its inscription, "Honorably he dies who no longer lives in honor," and raises it to her throat. At this moment the door opens, and her child runs up to his mother with outstretched arms. Snatching him to her bosom, she devours him with kisses, then sends him into the garden. Seizing the knife once more, Butterfly disappears behind the screen, and shortly afterward the knife is heard to fall.

When Pinkerton's call, "Butterfly," is heard, she emerges once more from the background and drags herself to the door; but there her strength fails her and she sinks dead to the ground.

MANON

Opera in four acts by Jules Massenet.
Text by Meilhac and Gille.

THE subject of this opera is based on Prévost's famous novel "Manon Lescaut." The scene is laid in France in 1721.

The first act takes place in the courtyard of a large inn at Amiens. Several young cavaliers are amusing themselves by paying attentions to three pretty ladies. They impatiently call upon their host to bring dinner, and at last it is brought to them in great state.

While they are dining in the large saloon above, the stage-coach arrives with a large number of travelers; among them is young Manon, a country girl of sixteen; this is her first journey, and is to end in a convent, an arrangement made by her parents, who think her taste for worldly pleasures is greater than it should be. She is expected by her cousin Lescaut, of the Royal Guard, and while he is looking for her luggage, the young beauty is accosted by Guillot Marfontaine, an old roué and rich farmer, who annoys her with his equivocal speeches and offers her a seat in his carriage. He is quickly driven away by Lescaut on his return; the young man is, however, enticed away by his comrades to play a game of cards, for which purpose he leaves his cousin a second time. Before long another cavalier approaches Manon; this time it is the Chevalier des Grieux, a young nobleman, whose good looks and charming manners please the young girl much better. They quickly fall in love with each other, and when Des Grieux offers to take her to Paris, Manon gladly consents, thankful to escape the convent. Remembering Guillot's offer, she proposes to make use of the farmer's carriage, and they drive gaily off just before Lescaut returns to look for his cousin. When this worthy soldier hears that the fugitives have gone off in Guillot's carriage, he abuses the farmer with great fury and swears that he will not rest until he shall have found his little cousin.

The second act takes place in a poorly-furnished apartment in Paris. Des Grieux is about to write to his father, whom he hopes to reconcile to his purpose of marrying Manon by telling him of the girl's beauty, of her youth and innocence. They are interrupted by the entrance of Lescaut, who, accompanied by De Brétigny, another victim of Manon's charms, comes to avenge the honor of the family. While Des Grieux takes Lescaut aside and pacifies him by showing him the letter he has just written, De Brétigny tells Manon that her lover will be kidnapped this very evening by his father's orders. Manon protests warmly against this act of tyranny, but De Brétigny warns her that her interference would only bring greater harm to both of them, while riches, honors, and liberty will be hers if she lets things take their course.

Manon, who on the one hand sincerely loves Des Grieux, while on the other hand she has a longing for all the good things of this world, is very unhappy, but allows herself to be tempted. When Des Grieux leaves her to post his letter she takes a most tender farewell of the little table at which they have so often sat, of the one glass from which they both drank, and of all the objects around. Des Grieux, finding her in

tears, tries to console her by picturing the future of his dreams, a little cottage in the wood where they are to live forever happy and contented. A loud knock interrupts them; Manon, knowing what will happen, tries to detain him, but he tears himself from her and, opening the door, is at once seized and carried off.

The third act opens on the promenade Cour-la-Reine in Paris, a scene of merry-making where all the buying, selling, and amusements of a great fair are going on. The pretty ladies of the first act, Yavotte, Poussette, and Rosette, are being entertained by new lovers, while rich old Guillot looks in vain for a sweetheart.

Manon, who appears on De Brétigny's arm, is the queen of the festival. She has stifled the pangs of conscience which had troubled her when she left Des Grieux, and her passion for jewels and riches is as insatiable as ever. Guillot, who hears that De Brétigny has refused to comply with her last wish, which is to order the ballet of the grand opera to dance in the open market-place for her own amusement, rushes off to pay for this whim himself, hoping thereby to gain the young lady's favor.

Manon slowly wanders about in search of new and pretty things to buy, while De Brétigny suddenly finds himself face to face with the old Count des Grieux. When he asks for news of his son the Count tells him that the young man has renounced the world and become an abbé and is a famous preacher at St.-Sulpice. He cuts De Brétigny's expressions of astonishment short by telling him that this turn of things is due to De Brétigny's own conduct, meaning that the latter had done a bad turn to his friend by crossing his path in relation to a certain pretty young lady. De Brétigny, indicating his lady-love by a gesture, says, "That is Manon," and the Count, perceiving her beauty, quite understands his son's infatuation.

But Manon's quick ears have also caught bits of the conversation, and beckoning to her lover she sends him away to buy a golden bracelet for her. She then approaches the Count and asks if his son has quite overcome his passion for the lady who, she says, was a friend of hers. The old man acknowledges that his son had had a hard struggle with his love and grief, but adds, "One must try and forget," and Manon repeats the words and falls into a fit of sad musing.

Meanwhile Guillot has succeeded in bringing the ballet-dancers, who perform a beautiful gavotte and other dances. When these are ended he turns to Manon in hope of a word of praise, but the willful beauty only turns from him to order her carriage, which is to take her to St.-Sulpice, saying lightly to Guillot that she has not cared to look at the ballet after all.

The next scene takes place in the parlor of the seminary in St.-Sulpice. A crowd of ladies has assembled to praise the new abbé's fine preaching. They at last disperse when the young abbé enters with downcast eyes. He is warmly greeted by his father, who has followed him. The father at first tries to persuade him to give up his newly chosen vocation before he finally takes the vows, but, seeing him determined, the Count hands him over his mother's inheritance of 30,000 livres and then bids him good-by. The young man retires to find strength and forgetfulness in prayer.

When he returns to the parlor he finds Manon. She has also prayed fervently that God would pardon her and help her to win back her lover's heart. A passionate scene ensues in which Manon implores his forgiveness and is at last successful. Des Grieux opens his arms to her and abandons his vocation.

The fourth act opens in the luxurious drawing-rooms of a great Paris hotel. Games of hazard and lively conversation are going on everywhere. Manon, arriving with Des Grieux, is joyously greeted by her old friends. She coaxes her lover to try his luck at play and is seconded by her cousin Lescaut, himself an inveterate gambler, who intimates that fortune always favors a beginner. Guillot offers to play with Des Grieux, and truly fortune favors him. After a few turns, in which Guillot loses heavily, the latter rises, accusing his partner of false play.

The Chevalier, full of wrath, is about to strike him, but the others hold him back and Guillot escapes, vowing vengeance. He soon returns with the police headed by the old Count des Grieux, to whom he denounces young Des Grieux as a gambler and a cheat and points out Manon as his accomplice. Old Count des Grieux allows his son to be arrested, telling him he will soon be released. Poor Manon is seized by the guards, though all the spectators, touched by her youth and beauty, beg for her release. The old Count says she only gets her deserts.

The last scene takes place on the high road leading to Havre. Cousin Lescaut meets Des Grieux, whom he promised that he would try to save Manon from penal servitude by effecting her escape. Unfortunately the soldiers he employed had meanly deserted him, on hearing which Des Grieux violently upbraids him. Lescaut pacifies the desperate nobleman by saying that he has thought of other means of rescuing Manon. Soon the wagons conveying the convicts to their destination are heard approaching. One of these wagons stops. Lescaut, accosting one of the soldiers in charge, hears that Manon is inside, dying. He begs that he may be allowed to take a last farewell of his little cousin, and bribing the man with money, he succeeds in getting Manon out of the wagon, promising to bring her to the nearest village in due time.

Manon, sadly changed, totters forward and finds herself clasped in her lover's arms. For a little while the two forget all their woes in the joy of being together; Manon deeply repents of her sins and follies and humbly craves his pardon, while he covers her wan face with kisses. Then he tries to raise her, imploring her to fly with him, but alas! release has come too late; she sinks back and expires in her lover's embrace.

MANRU

Opera in three acts by Ignace Jan Paderewski.
Text by Nossig.

THE scene is laid in the Hungarian Tatra mountain district.

Manru, a wandering gypsy, has fallen in love with a peasant girl, Ulana, and has married her against her mother's wishes.

In the first act mother Hedwig laments her daughter's loss. While the village lasses are dancing and frolicking, Ulana returns to her mother to ask her for-

giveness; she is encouraged by a hunchback, Urok, who is devoted to her, and who persuades the mother to forgive her child, on condition that she shall leave her husband. As Ulana refuses, though she is in dire need of bread, Hedwig sternly shuts her door upon her daughter. Ulana turns to Urok, who does his best to persuade her to leave her husband.

Urok is a philosopher; he warns the poor woman that gypsy blood is never faithful, and that the time will come when Manru will leave wife and child. Ulana is frightened. Finally she obtains from Urok a love-potion, by which she hopes to secure her husband's constancy.

When she tries to turn back into the mountains, she is surrounded by the returning villagers, who tease and torment her and the hunchback until Manru comes to their rescue. But his arrival only awakes the villagers' wrath. They fall upon him, and are about to kill him, when mother Hedwig comes out and warns them not to touch the outlaws on whom her curse has fallen.

The second act takes place in Manru's hiding-place in the mountains. The gypsy is tired of the idyl. He longs for freedom, and quarrels with his wife, whose sweetness bores him. She patiently rocks her child's cradle and sings him to rest. Suddenly Manru hears the tones of a gypsy fiddle in the distance. He follows the sound, and soon returns with an old gypsy, who does his best to lure him back to his tribe. But once more love and duty prevail; and when Ulana sweetly presents him the love-potion he drains it at one draught. Immediately feeling the fire of the potent drug, he becomes cheerful, and receives his wife, who has adorned herself with a wreath of flowers, with open arms.

In the third act Manru rushes out of the small close hut. His intoxication is gone; he gasps for air and freedom. Wearily he stretches himself on the ground and falls asleep. The full moon shines on him and throws him into a trance, during which he rises to follow the gypsy tribe, whose songs he hears. In this state he is found by Asa, the gypsy Queen, who loves him and at once claims him as her own.

But the tribe refuse to receive the apostate, and Oros, their chief, pronounces a terrible anathema against him. However, Asa prevails with her tribe to pardon Manru. Oros in anger flings down his staff of office and departs, and Manru is elected chief in his place. Once more he hesitates, but Asa's beauty triumphs; he follows her and his own people.

At this moment Ulana appears. Seeing that her husband has forsaken her, she implores Urok, who has been present during the whole scene, to bring Manru back to her. Alas! it is in vain. When Ulana sees Manru climbing the mountain path arm in arm with Asa, she drowns herself in the lake.

But Manru does not enjoy his treachery. Oros, hidden behind the rocks, is on the watch for him, and tearing Asa from him, he precipitates his rival from the rocks into the lake.

In this opera Paderewski has shown great skill in his treatment of the story, which conveys the spirit of his people as expressed in their songs and dances, and reveals the weird nature of the wandering tribes whose music he likewise adapts with telling effect. In his choice of the subject, no less than in the handling of it, he displays a true talent for dramatic work.

MARTHA

Comic Opera in four acts by Friedrich von Flotow.
Text by St. George and Friedrich.

LADY HARRIET DURHAM, tired of the pleasures and splendors of court, determines to seek elsewhere for pastime, and hoping to find it in a sphere different from her own, disguises herself and her confidante Nancy as peasant girls, in which garb they visit the fair at Richmond, accompanied by Lord Tristan, who is hopelessly enamored of Lady Harriet and unwillingly complies with her wish to escort them to the adventure in the attire of a peasant. They join the servant girls who are there to seek employment and are hired by a tenant, Plunkett, and his foster-brother Lionel, a youth of somewhat extraordinary behavior, his air being noble and melancholy and much too refined for a country squire, while the other, though somewhat rough, is frank and jolly in his manner.

The disguised ladies take the handsel from them without knowing that they are bound by it, until the sheriff arrives to confirm the bargain. Now the joke becomes reality and they hear that they are actually hired as servants for a whole year.

Notwithstanding Lord Tristan's protestations, the ladies are carried off by their masters, who know them under the names of Martha and Julia.

In the second act we find the ladies in the company of the tenants, who set them instantly to work. Of course they are totally ignorant of household work, and as their wheels will not go round, Plunkett shows them how to spin. In his rough but kind way he always commands and turns to Nancy, with whom he falls in love, but Lionel only asks softly when he wishes anything done. He has lost his heart to Lady Harriet and declares his love to her. Though she is pleased by his gentle behavior, she is by no means willing to accept a country squire and wounds him by mockery. Meanwhile Plunkett has sought Nancy for the same purpose, but she hides herself, and at last the girls are sent to bed very anxious and perplexed at the turn their adventure has taken. But Lord Tristan comes to their rescue in a coach and they take flight, vainly pursued by the tenants. Plunkett swears to catch and punish them, but Lionel sinks into deep melancholy from which nothing can arouse him.

In the third act we meet them at a court hunt, where they recognize their hired servants in two of the lady hunters. They assert their right, but the ladies disown them haughtily, and when Lionel, whose reason almost gives way under the burden of grief and shame which overwhelms him at thinking himself deceived by Martha, tells the whole story to the astonished court, the ladies pronounce him insane and Lord Tristan sends him to prison for his insolence, notwithstanding Lady Harriet and Nancy's prayer for his pardon.

Lionel gives a ring to Plunkett, asking him to show it to the Queen, his dying father having told him that it would protect him from every danger.

In the fourth act Lady Harriet feels remorse for the sad consequences of her haughtiness. She visits the prisoner to crave his pardon. She tells him that she has herself carried his ring to the Queen and that he has been recognized by it as Lord Derby's son, once

banished from court, but whose innocence is now proved.

Then the proud lady offers hand and heart to Lionel, but he rejects her, believing himself duped. Lady Harriet, however, who loves Lionel, resolves to win him against his will. She disappears, and dressing herself and Nancy in the former peasant's attire she goes once more to the fair at Richmond, where Lionel is also brought by his friend Plunkett. He sees his beloved Martha advance toward him, promising to renounce all splendors and live only for him; then his melancholy vanishes, and he weds her, his name and possessions being restored to him, while Plunkett obtains the hand of pretty Nancy, alias Julia.

MASANIELLO, or LA MUETTE DE PORTICI
(The Dumb Girl of Portici)

Opera in five acts by Daniel F. E. Auber.
Text by Scribe.

IN the first act we witness the wedding of Alfonso, son of the viceroy of Naples, with the Spanish princess Elvira. Alfonso, who has wronged Fenella, the Neapolitan Masaniello's dumb sister, and abandoned her, is tormented by doubts and remorse, fearing that she has committed suicide. During the festival Fenella rushes in to seek protection from the viceroy, who has kept her a prisoner for the past month. She has escaped from her prison and narrates the story of her undoing by gestures, showing a scarf which her lover gave her. Elvira promises to protect her and proceeds to the altar, Fenella vainly trying to follow. In the chapel Fenella recognizes her betrayer in the bridegroom of Elvira. When the newly married couple come out of the church, Elvira presents Fenella to her husband and discovers from the dumb girl's gestures that he was her faithless lover. Fenella flees, leaving Alfonso and Elvira in sorrow and despair.

In the second act the fishermen, who have been brooding in silence over the tyranny of their foes, begin to assemble. Pietro, Masaniello's friend, has sought for Fenella in vain, but at length she appears of her own accord and confesses her wrongs. Masaniello is infuriated and swears to have revenge, but Fenella, who still loves Alfonso, does not mention his name. Then Masaniello calls the fishermen to arms and they swear perdition to the enemy of their country.

In the third act we find ourselves in the market-place in Naples where the people go to and fro, selling and buying, all the while concealing their purpose under a show of merriment and carelessness. Selva, the officer of the viceroy's bodyguard, from whom Fenella has escaped, discovers her, and the attempt to rearrest her is the sign for a general revolt, in which the people are victorious.

In the fourth act Fenella comes to her brother's dwelling and describes the horrors which are taking place in the town. The relation fills his noble soul with sorrow and disgust. When Fenella has retired to rest, Pietro enters with comrades and tries to excite Masaniello to further deeds, but he only wants liberty and shrinks from murder and cruelties.

They tell him that Alfonso has escaped and that they are resolved to overtake and kill him. Fenella, who hears all, decides to save her lover. At this moment Alfonso begs at her door for a hiding-place. He enters with Elvira, and Fenella, though at first disposed to avenge herself on her rival, pardons her for Alfonso's sake. Masaniello, reëntering, assures the strangers of his protection, and even when Pietro denounces Alfonso as the viceroy's son he holds his promise sacred. Pietro, with his fellow-conspirators, leaves him full of rage and hatred. Meanwhile the magistrate of the city presents Masaniello with the royal crown and he is proclaimed King of Naples.

In the fifth act we find Pietro with the other fishermen before the viceroy's palace. He confides to Moreno that he has administered poison to Masaniello in order to punish him for his treason and that the King of one day will soon die. While he speaks Borella rushes in to tell of a fresh troop of soldiers marching against the people with Alfonso at their head. Knowing that Masaniello alone can save them, the fishermen entreat him to take the command of them once more, and Masaniello, though deadly ill and half bereft of his reason, complies with their request. The combat takes place while an eruption of Vesuvius is going on. Masaniello falls in the act of saving Elvira's life. On hearing these terrible tidings Fenella rushes to the terrace, from which she leaps into the abyss beneath, while the fugitive noblemen again take possession of the city.

MEFISTOFELE

Opera in four acts, with prologue and epilogue, by Arrigo Boito.

IN the prologue Mefistofele is commanded to visit the earth, where he is to tempt the doctor and philosopher Faust, who is self-satisfied in his own wisdom. The cherubim prostrate themselves before the Most High, and the voices of repentant sinners are heard in prayer. Angelic voices swell the chorus, which is full of beauty and strength.

The first act takes us to Frankfort on a festival day. Bells are ringing in merry chorus. Soldiers, students, and peasants mingle in the crowd, cheering as the elector appears. The peasants take partners for the dance, and Faust enters with Wagner, a student. In the crowd they observe a friar, clad in a gray robe, and strangely sinister in appearance. Wherever they go they find him at Faust's elbow. Finally Faust declares that it must be the devil. To escape the man, Faust returns to his study, but Mefistofele—for the friar is none other—stands in a dark corner awaiting him. Faust apostrophizes Nature, and, soothed by pastoral musings, opens his Bible. The fiend, with a loud scream, shows himself, but recovering, answers Faust's questions as to his identity and his business there, by proclaiming himself as the Evil One. His gray robe falls from him, and he appears richly dressed. He is ready to do Faust's bidding in exchange for his soul. On his magic cloak he carries the philosopher away.

In the second act we see Faust and Marguerite walking arm in arm in a garden, while Mefistofele makes violent love to Martha, Marguerite's mother, who is greatly flattered. The lovers wander off under the trees, and forget time and space, until Mefistofele reminds Faust that they must leave. The scene changes

to the Brocken. It is the Witches' Sabbath. The witches dance and sing in weird revelry; they make incantations, bringing before Faust a realistic picture of Marguerite's sorrowful fate. Mefistofele receives from them a crystal ball, which he balances on his hand, saying, "Behold the earth." To the sound of diabolic music the witches disappear.

Act third shows Marguerite in prison. She has been convicted of killing her child, and is about to be executed. She becomes insane, calling upon God for pardon. Faust appears to take her away, but she scarcely understands his words. The day breaks, and Mefistofele summons Faust to depart, just as Marguerite falls back dead. Angelic voices chant of pardon and peace.

In the fourth act we are taken to the banks of a river in Greece. Here Faust and Mefistofele meet Pantalis and Helen of Troy, to whom Faust makes ardent love. Helen dramatically describes the fall of Troy, and the tragic events to which it gave rise. A change of scene introduces the epilogue. Faust is in his study considering his past life, which he regrets bitterly. Mefistofele, appearing once more, offers to transport him on his cloak anywhere he desires to go. Faust refuses to accompany him, and angel voices are heard as in the prologue and in the third act. Baffled, the fiend surrounds Faust with voluptuous women, who tempt him with every art in their power. Once more the philosopher opens his Bible, and therein reads that the vilest sinner if repentant can be saved. He prays fervently for protection from evil, and dies. Roses cover his body in token of Heaven's forgiveness. Mefistofele vanishes, utterly discomfited. In a magnificent finale angelic voices proclaim that the powers of evil are vanquished, and Faust receives his pardon.

DIE MEISTERSINGER VON NÜRNBERG

(The Mastersingers of Nuremberg)

Opera in three acts by Richard Wagner.

IN the first act we see St. Catherine's Church in Nuremberg, where divine service is being celebrated in preparation for St. John's day. Eva, the lovely daughter of Master Pogner the jeweler, sees the young knight Walther von Stolzing, who has fallen in love with Eva and who has sold his castle in Franconia to become a citizen of Nuremberg. She tells him that her hand is promised to the winner of the prize in the mastersingers' contest, to be held on the following morning.

We are now called to witness one of those ancient customs still sometimes practised in old German towns. The mastersingers appear and the apprentices prepare everything needful for them. Walther asks one of them, called David, an apprentice of Hans Sachs, what he will have to do in order to compete for the prize. He has not learned poetry as a profession like those worthy workmen, and David vainly tries to initiate him into their old-fashioned rhyming. Walther leaves him, determined to win the prize after his own fashion.

Pogner appears with Beckmesser the clerk, who has the wish to be his son-in-law. Beckmesser is so infatuated that he does not doubt of his success. Meanwhile Walther comes up to them, entreating them to admit him into their corporation as a mastersinger.

Pogner consents, but Beckmesser grumbles, not at all liking to have a nobleman among them. When all are assembled, Pogner declares his intention of giving his daughter to the winner of the contest on the day of St. John's festival, and all applaud his resolution. Eva herself may refuse him, but never is she to wed another than a crowned mastersinger. Sachs, who loves Eva as his own child, seeks to change her father's resolution, at the same time proposing to let the people choose in the matter of the prize, but he is silenced by his colleagues. They now want to know where Walther has learned the art of poetry and song, and as he designates the book of Walther von der Vogelweide, they shrug their shoulders.

He begins at once to give a proof of his art, praising Spring in a song thrilling with melody. Beckmesser interrupts him; he has marked the rhymes on the black tablet, but they are new and unintelligible to this dry verse-maker, and he will not let them pass. The others share his opinion; only Sachs differs with them, remarking that Walther's song, though not after the old rules of Nuremberg, is justified all the same, and so Walther is allowed to finish it, which he does with a bold mockery of the vain poets, comparing them to crows oversounding a singing-bird. Sachs alone feels that Walther is a true poet.

In the second act David the apprentice tells Magdalene, Eva's nurse, that the new singer did not succeed, at which she is honestly grieved, preferring the gallant younker for her mistress to the old and ridiculous clerk. The old maid loves David; she provides him with food and sweets, and many are the railleries which he has to suffer from his companions in consequence.

Evening coming on, we see Sachs in his open workshop; Eva, his darling, is in confidential talk with him. She is anxious about to-morrow, and rather than wed Beckmesser she would marry Sachs, whom she loves and honors as a father. Sachs is a widower, but he rightly sees through her schemes and resolves to help the lovers.

It has now grown quite dark and Walther comes to see Eva, but they have not sat long together when the sounds of a lute are heard.

It is Beckmesser trying to serenade Eva, but Sachs interrupts him by singing himself, and thus excites Beckmesser's wrath and despair. At last a window opens and Beckmesser, taking Magdalene for Eva, addresses her in louder and louder tones, Sachs all the time beating the measure on a shoe. The neighboring windows open, there is a general alarm, and David, seeing Magdalene at the window apparently listening to Beckmesser, steals behind this unfortunate minstrel and begins to slap him. In the uproar which now follows, Walther vainly tries to escape from his refuge under the lime-tree, but Sachs comes to his rescue and takes him into his own workshop, while he pushes Eva unseen into her father's house, the door of which has just been opened by Pogner.

In the third act we find Sachs in his room. Walther enters, thanking him heartily for the night's shelter. Sachs kindly shows him the rules of poetry, encouraging him to try his luck once more. Walther begins and quite charms Sachs with his love-song. After they

have left the room, Beckmesser enters and, reading the poetry which Sachs wrote down, violently charges the shoemaker with wooing Eva himself. Sachs denies it and allows Beckmesser to keep the paper. The latter, who has vainly ransacked his brains for a new song, is full of joy, hoping to win the prize with it.

When he is gone Eva slips in to get her shoes, and she sees Walther stepping out of his dormitory in brilliant array. He has found a third stanza to his song, which he at once produces. They all proceed to the place where the festival is to be held, and Beckmesser is the first to try his fortunes, which he does by singing the stolen song. He sadly muddles both melody and words, and being laughed at, he charges Sachs with treachery, but Sachs quietly denies the authorship, pushing forward Walther, who now sings his stanzas inspired by love and poetry. It is needless to say that he wins the hearers' hearts as he has won those of Eva and Sachs, and that Pogner does not deny him his beloved daughter's hand.

MIGNON

Opera in three acts by Ambroise Thomas.
Text by Barbier and Carré, based on Goethe's "Wilhelm Meister."

THE first two acts take place in Germany. Lothario, a half-demented old man, poorly clad as a wandering minstrel, seeks his lost daughter Sperata. Mignon comes with a band of gypsies, who abuse her because she refuses to dance. Lothario advances to protect her, but Jarno, the chief of the troop, only scorns him, until a student, Wilhelm Meister, steps forth and rescues her, a young actress named Philine compensating the gypsy for his loss by giving him all her loose cash. Mignon, grateful for the rescue, falls in love with Wilhelm and wants to follow and serve him, but the young man, though delighted with her loveliness and humility, is not aware of her love. Nevertheless he takes her with him. He is of good family, but by a whim just now stays with a troop of comedians, to whom he takes his protégée.

The coquette Philine loves Wilhelm and has completely enthralled him by her arts and graces. She awakes bitter jealousy in Mignon, who tries to drown herself but is hindered by the sweet strains of Lothario's harp, which appeal to the noble feelings of her nature. The latter always keeps near her, watching over the lovely child. He instinctively feels himself attracted toward her; she recalls his lost daughter to him and he sees her as abandoned and lonely as himself. Mignon, hearing how celebrated Philine is, wishes that the palace, within which Philine plays, might be struck by lightning, and Lothario at once sets the house on fire.

While the guests rush into the garden, Philine orders Mignon to bring her nosegay, the same flowers which the thoughtless youth offered to his mistress Philine. Mignon, reproaching herself for her sinful wish, at once flies into the burning house, and only afterward does her friend Laertes perceive that the theater has caught fire too. Everybody thinks Mignon lost, but Wilhelm, rushing into the flames, is happy enough to rescue her.

The third act carries us to Italy, where the sick Mignon has been brought. Wilhelm, having discovered her love, which she reveals in her delirium, vows to live only for her. Lothario, no longer a minstrel, receives them as the owner of the palace, from which he had been absent since the loss of his daughter. While he shows Mignon the relics of the past, a scarf and a bracelet of corals are suddenly recognized by her. She begins to remember her infantine prayers, she recognizes the hall with the marble statues and her mother's picture on the wall. With rapture Lothario embraces his long-lost Sperata. But Mignon's jealous love has found out that Philine followed her, and she knows no peace until Wilhelm has proved to her satisfaction that he loves her best.

At last Philine graciously renounces Wilhelm and turns to Friedrich, one of her many adorers, whom to his own great surprise she designates as her future husband. Mignon at last openly avows her passion for Wilhelm. The people, hearing of the arrival of their master, the Marquis of Cipriani, alias Lothario, come to greet him with loud acclamations of joy, which grow still louder when he presents to them his daughter Sperata and Wilhelm, her chosen husband.

NORMA

Tragic Opera in two acts by Vincenzo Bellini.
Text by Romani.

NORMA, daughter of Orovist, chief of the druids and high priestess herself, has broken her vows and secretly married Pollio, the Roman proconsul. They have two children. But Pollio's love has vanished. In the first act he confides to his companion Flavius that he is enamored of Adalgisa, a young priestess in the temple of Irminsul, the druids' god.

Norma, whose secret nobody knows but her friend Clotilde, is worshiped by the people, being the only one able to interpret the oracles of their god. She prophesies Rome's fall, which she declares will be brought about not by the prowess of Gallic warriors but by its own weakness. She sends away the people to invoke alone the benediction of the god. When she also is gone, Adalgisa appears, and is persuaded by Pollio to flee with him to Rome. But remorse and fear induce her to confess her sinful love to Norma, whom she, like the others, adores. Norma, however, seeing the resemblance to her own fate, promises to release her from her vows and give her back to the world and to happiness, but hearing from Adalgisa the name of her lover, who just then approaches, she of course reviles the traitor, telling the poor young maiden that Pollio is her own spouse. The latter defies her, but she bids him leave. Though as he goes he begs Adalgisa to follow him, the young priestess turns from the faithless lover and craves Norma's pardon for the offense she has unwittingly been guilty of.

In the second act Norma, full of despair at Pollio's treason, resolves to kill her sleeping boys. But they awake and the mother's heart shudders as she thinks of her purpose; then she calls for Clotilde and bids her bring Adalgisa.

When she appears Norma entreats her to be a mother to her children and to take them to their father Pollio, because she has determined to free herself from shame and sorrow by a voluntary death. But the noble-

hearted Adalgisa will not hear of this sacrifice. She promises to bring Pollio back to his first love. After a touching duet, in which they swear eternal friendship to each other, Norma takes courage again. Her hopes are vain, however, for Clotilde enters to tell her that Adalgisa's prayers were of no avail. Norma, distrusting her rival, calls her people to arms against the Romans and gives orders to prepare the funeral pile for the sacrifice. The victim is to be Pollio, who was captured in the act of carrying Adalgisa off by force. Norma orders her father and the Gauls away that she may speak alone with Pollio, to whom she promises safety if he will renounce Adalgisa and return to her and to her children. But Pollio, whose only thought is of Adalgisa, pleads for her and for his own death. Norma, denying it to him, calls the priests of the temple to denounce as victim a priestess, who, forgetting her sacred vows, has entertained a sinful passion in her bosom and betrayed the gods. Then she firmly tells them that she herself is this faithless creature, but to her father alone does she reveal the existence of her children.

Pollio, recognizing the greatness of her character, which impels her to sacrifice her own life in order to save him and her rival, feels his love for Norma revive, and stepping forth from the crowd of spectators, he takes his place beside her on the funeral pile. Both commend their children to Norma's father Orovist, who finally pardons the poor victims.

LE NOZZE DI FIGARO
(The Marriage of Figaro)

Comic Opera in four acts by Wolfgang Amadeus Mozart.
Text by Da Ponte.

COUNT ALMAVIVA, though married to Rosina and loving her ardently, cannot bring himself to cease playing the rôle of a gallant cavalier; he likes pretty women wherever he finds them, and notwithstanding his high moral principles, is carrying on a flirtation with Rosina's maid, the charming Susanna. This does not hinder him from being jealous of his wife,who is here represented as a character both sweet and passive. He suspects her of being overfond of her page, Cherubino. From the bystanders, Doctor Bartolo and Marcellina, we hear that their old hearts have not yet ceased to glow at the touch of youth and love; Bartolo would fain give his affections to Susanna, while Marcellina pretends to have claims on Figaro. These are the materials which are so dexterously woven into the complicated plot and furnish so many funny passages.

In the second act we find Cherubino in the rooms of the Countess, who, innocent and pure herself, sees in him only a child; but this youth has a passionate heart and he loves his mistress ardently. Mistress and maid have amused themselves with Cherubino, putting him into women's dresses. The Count, rendered suspicious by a letter, given to him by Basilio, bids his wife open her door. The women, afraid of his jealousy, detain him a while, and only open the door when Cherubino has got safely through the window and away over the flower-beds. The Count, entering full of wrath, finds only Susanna with his wife. Ashamed of his suspicions, he asks her pardon and swears never to be jealous again. All blame in the matter of the letter is put on Figaro's shoulders, but this cunning fellow lies boldly, and the Count cannot get the clue to the mystery. Figaro and Susanna, profiting by the occasion, entreat the Count at last to consent to their wedding, which he has always put off. At this moment the gardener Antonio enters, complaining of the spoiled flower-beds. Figaro, taking all upon himself, owns that he sprang out of the window, having had an interview with Susanna and fearing the Count's anger. All deem themselves saved, when Antonio presents a document which the fugitive has lost. The Count, not quite convinced, asks Figaro to tell him the contents; but the latter, never at a loss, and discovering that it is the page's patent, says that the document was given to him by the page, the seal having been forgotten. The Count is about to let him off, when Bartolo appears with Marcellina, who claims a matrimonial engagement with Figaro. Her claim is favored by the Count, who wishes to see Susanna unmarried. Out of this strait, however, they are delivered by finding that Figaro is the son of the old couple, the child of their early love; and all again promises well. But the Countess and Susanna have prepared a little punishment for the jealous husband as well as for the flighty lover.

They have both written letters in which they ask the men to an interview in the garden. Susanna's letter goes to the Count, Rosina's to Figaro. Under cover of night each of the two women meets her own lover, but Susanna wears the Countess's dress, while Rosina has arrayed herself in Susanna's clothes.

The Countess, not usually given to such tricks, is very anxious. While she awaits her husband, Cherubino approaches, and taking her for Susanna he, like a little Don Juan as he is, makes love to her. Hearing the Count's steps, he disappears. Almaviva caresses the seeming Susanna, telling her nice things and giving her a ring, which she accepts. They are observed by the other couple, and the sly Figaro, who has recognized Susanna notwithstanding her disguise, denounces the Count to her, vows eternal love, and generally makes his bride burn with wrath. In her anger she boxes his ears, upon which he confesses to having known her from the first, and at once restores her good humor.

Seeing the Count approach, they continue to play their former rôles, and the false Countess makes love to Figaro, till the Count accosts her as "traitress." For a while she lets him suffer all the tortures of jealousy, then the lights appear and the Count stands ashamed before his lovely wife, recognizing his mistake. The gentle Countess forgives him, and the repenting husband swears eternal fidelity. He speedily unites the lovers Figaro and Susanna, and forgives even the little page Cherubino.

DIE NÜRNBERGER PUPPE
(The Nuremberg Doll)

Comic Opera in one act by Adolphe Charles Adam.
Text by Leuven and Beauplan.

THE scene takes place in a toy-shop at Nuremberg. Cornelius, the owner, has an only son, Benjamin, whom he dearly loves notwithstanding his stupidity; while he is most unjust to his orphan nephew, Hein-

rich, whom he keeps like a servant after having misappropriated the latter's inheritance.

The old miser wants to procure a wife for his darling, a wife endowed with beauty and every virtue; and as he is persuaded that such a paragon does not exist in life, he has constructed a splendid doll which he hopes to endow with life by the help of Doctor Faust's magic-book.

He only awaits a stormy night for executing his design. Meanwhile he enjoys life, and when presented to us is just going with Benjamin to a masked ball, after sending at the same time his nephew supperless to bed. When they have left, Heinrich reappears in the garb of Mephistopheles. He claps his hands and his fiancée Bertha, a poor seamstress, soon enters.

Sadly she tells her lover that she is unable to go to the ball, having given all her money, which she had meant to spend on a dress, to a poor starving beggar-woman in the street.

Heinrich, touched by his love's tender heart, good-humoredly determines to lay aside his mask, in order to stay at home with Bertha, when suddenly a bright idea strikes him. Remembering the doll, which his uncle hides so carefully in his closet, which has, however, long been spied out by Heinrich, he shows it to Bertha, who delightedly slips into the doll's beautiful clothes, which fit her admirably.

Unfortunately Cornelius and his son are heard returning while Bertha is still absent dressing. The night has grown stormy, and the old man deems it favorable for his design; so he at once proceeds to open Faust's book and to begin the charm.

Heinrich, who has hardly had time to hide himself in the chimney, is driven out by his cousin's attempts to light a fire. He leaps down into the room and the terrified couple take him for no other than the devil in person, Heinrich wearing his mask and being besides blackened by soot from the chimney. Perceiving his uncle's terror, he profits by it, and at once beginning a conjuration he summons the doll, that is to say, Bertha in the doll's dress. Father and son are delighted by her performances, but when she opens her mouth and reveals a very willful and wayward character, Cornelius is less charmed. The doll peremptorily asks for food, and Mephistopheles indicates that it is to be found in the kitchen. While the worthy pair go to bring it, Mephistopheles, hastily exchanging words with his lady-love, vanishes into his sleeping-room.

The doll now begins to lead a dance which makes the toymaker's hair stand on end. She first throws the whole supper out of the window, following it with plate, crockery, toys, etc. Then, taking a drum, she begins to drill them, slapping their ears, mouths, and cheeks as soon as they try to approach her.

At last, when they are quite worn out, she flies into the closet. But now the father's spirit is roused, he resolves to destroy his and the devil's work; however, he is hindered by Heinrich, who now makes his appearance and seems greatly astonished at the uproar and disorder he finds in the middle of the night. He only wants to gain time for Bertha to undress and then escape.

Resolutely the old man walks into the closet to slay the doll. But he returns pale and trembling, having destroyed her while asleep and believing to have seen her spirit escape through the window with fiendish laughter. Yet, awed by his deed, he sees Heinrich returning, who confesses to his uncle that he has found out his secret about the doll, and that, having accidentally broken it, he has substituted a young girl. Cornelius, half dead with fright, sees himself already accused of murder; his only salvation seems to lie in his nephew's silence and instant flight. Heinrich is willing to leave the country provided his uncle give him back his heritage, which consists of 10,000 thalers. After some vain remonstrances the old man gives him the gold. Heinrich, having gained his ends, now introduces Bertha, and the wicked old fool and his son see too late that they have been the dupes of the clever nephew.

OBERON

Romantic Opera in three acts by Karl Maria von Weber. English text by Planché.

IN the first act we find Oberon, the elf-king, in deep melancholy, which no gaiety of his subjects, however charming, avails to remove He has quarreled with his wife Titania, and both have vowed never to be reconciled until they find a pair of lovers faithful to each other in all kinds of adversity. Both long for the reunion, but the constant lovers are not to be found.

Oberon's most devoted servant is little Puck, who has vainly roved over the world to find what his master needs. He has, however, heard of a valiant knight in Burgundy, Huon, who has killed Carloman, the son of Charlemagne, in a duel, having been insulted by him. Charlemagne, not willing to take his life for a deed of defense, orders him to go to Bagdad, to slay the favorite, sitting to the left of the Calif, and to wed the Calif's daughter Rezia. Puck resolves to make this pair suit his ends. He tells Oberon the above-mentioned story, and by means of his lily-scepter shows Huon and Rezia to him. At the same time these two behold each other in a vision, so that when they awake both are deeply in love.

Oberon wakes Huon and his faithful shield-bearer Scherasmin, and promises his help in every time of need. He presents Huon with a magic horn, which will summon him at any time; Scherasmin receives a cup, which fills with wine of itself. Then he immediately transports them to Bagdad.

There we find Rezia with her Arabian maid Fatima. The Calif's daughter is to wed Babekan, a Persian prince, but she has hated him ever since she saw Huon in her vision. Fatima has discovered the arrival of Huon. It is high time, for in the beginning of the second act we see the Calif with Babekan, who wants to celebrate the nuptials at once. Rezia enters, but at the same time Huon advances, recognizing in Rezia the fair one of his dream. He fights and stabs Babekan. The Turks attack him, but Scherasmin blows his magic horn and compels them to dance and laugh, until the fugitives have escaped.

In the forest they are overtaken, but Huon and Scherasmin, who has come after his master with Fatima, put the pursuers to flight.

Oberon now appears to the lovers, and makes them promise upon oath that they will remain faithful to

each other under every temptation. He immediately after transports them to the port of Ascalon, from which they are to sail homeward. Oberon now puts their constancy to the proof. Puck conjures up the nymphs and the spirits of the air, who raise an awful tempest. Huon's ship sinks; the lovers are shipwrecked. While Huon seeks for help, Rezia is captured by the pirates, and Huon, returning to save her, is wounded and left senseless on the beach. Oberon now causes him to fall into a magic sleep, which is to last seven days.

In the third act we find Scherasmin and his bride, Fatima, in Tunis dressed as poor gardeners. A corsair has saved the shipwrecked and sold them as slaves to the Emir of Tunis. Though poor and in captivity, they do not lose courage and are happy that they are permitted to bear their hard lot together.

Meanwhile the seven days of Huon's sleep have passed. Awaking, he finds himself, to his astonishment, in Tunis, in the Emir's garden, with his servant beside him, who is not less astonished at finding his master.

Fatima, coming back, relates that she has discovered Rezia in the Emir's harem. Huon, who finds a nosegay with a message which bids him come to the myrtle-bower during the night, believes that it comes from Rezia and is full of joy at the idea of meeting his bride. Great is his terror when the lady puts aside her veil and he sees Roschana, the Emir's wife. She has fallen in love with the noble knight, whom she saw in the garden, but all her desires are in vain; he loathes her and is about to escape, when Emir enters, captures him, and sentences him to be consumed by fire. Roschana is to be drowned. Rezia, hearing of her lover's fate, implores the Emir to pardon him. But she has already offended him by her unwillingness to listen to his protestations of love, and when he hears that Huon is her husband, he condemns them to be burned together. Their trials, however, are nearing their end. Scherasmin has regained his long-lost horn, by means of which he casts a spell on everybody, until, blowing it with all his might, he calls Oberon to their aid. The elf-king appears accompanied by Queen Titania, who is now happily reconciled to him, and thanking the lovers for their constancy, he brings them safely back to Paris, where Charlemagne holds his court. The Emperor's wrath is now gone and he warmly welcomes Sir Huon with his lovely bride, promising them honor and glory for their future days.

ORFEO ED EURIDICE

Opera in three acts by Christoph Willibald Gluck.
Text by Calzabigi.

ORFEO (Orpheus), the Greek legendary musician and singer, has lost his wife Euridice. His mournful songs fill the groves where he laments, and with them he touches the hearts not only of his friends but of the gods. On his wife's grave Amor appears to him and bids him descend into Hades, where he is to move the Furies and the Elysian shadows with his sweet melodies, and win back from them his lost wife.

He is to recover her on a condition, which is, that he never casts a look on her on their return to earth; for if he fails in this, Euridice will be forever lost to him.

Taking his lyre and casque Orfeo promises obedience, and with new hope sallies forth on his mission. The second act represents the gates of Erebus, from which flames arise. Orfeo is surrounded by furies and demons, who try to frighten him; but he, nothing daunted, mollifies them by his sweet strains and they set free the passage to Elysium, where Orfeo has to win the happy shadows. He beholds Euridice among them, veiled; the happy shadows readily surrender her to him, escorting the pair to the gates of their happy vale.

The third act beholds the spouses on their way back to earth. Orfeo holds Euridice by the hand, drawing the reluctant wife on, but without raising his eyes to her face; on and on through the winding and obscure paths which lead out of the infernal regions. Notwithstanding his protestations of love and his urgent demands to her to follow him, Euridice never ceases to implore him to cast a single look on her, threatening him with her death should he not fulfill her wish. Orfeo, forbidden to tell her the reason of his strange behavior, long remains deaf to her cruel complaints, but at last he yields and looks back, only to see her expire under his gaze. Overwhelmed by grief and despair Orfeo draws his sword to destroy himself, when Amor appears and stays the fatal stroke.

In pity for Orfeo's love and constancy he reanimates Euridice (contrary, however, to the letter of the Greek tragedy), and the act closes with a beautiful chorus sung in Amor's praise.

OTELLO

Opera in four acts by Giuseppe Verdi.
Text by Boito.

THE first scene represents the people following excitedly the course of the ship that bears Otello (Othello), which battles with the waves. After he has landed and informed the assembly of his victory over the Turks, shouts of joy and exultation rend the air.

Then follows a convivial chat between Cassio, Rodrigo, and Iago, in the course of which the latter makes Cassio drunk. Iago's demoniacal nature is masterfully depicted here, where he soon succeeds in ruining Cassio, who loses his rank as captain.

In the third scene we see Desdemona with her husband, both rejoicing in the felicity of their mutual love.

In the second act Iago proceeds to carry out his evil intents, by sending Cassio to Desdemona, who is to intercede for him with Otello. Iago then calls Otello's attention to the retiring Cassio, and by making vile insinuations inflames his deadly jealousy. Desdemona appears, surrounded by women and children, who offer her flowers and presents. She comes forward to plead for Cassio, and Otello suspiciously refuses. She takes out her handkerchief to cool her husband's aching forehead with it, but he throws it down and Emilia, Iago's wife, picks it up. Iago wrenches it from her and hides it.

In the next scene Iago's villainous insinuations work upon Otello, who becomes wildly suspicious. Iago relates a dream of Cassio's, in which he reveals his love

for Desdemona, then he hints that he has seen Otello's first love-token, her lace handkerchief, in Cassio's hands, and both swear to avenge Desdemona's infidelity.

In the third act Otello, pretending to have a headache, asks for Desdemona's lace handkerchief. She has lost it, she tells him, but he is incredulous and charges her with infidelity. All her protests are useless, and at length he forces her to retire. Meanwhile Iago has brought Cassio and urges Otello to hide himself. Cassio has a lady-love named Bianca, and of her they speak, but Iago dexterously turns the dialogue so as to make Otello believe that they are speaking of his wife. His jealousy reaches its climax when Cassio draws forth Desdemona's handkerchief, which Iago has deposited in Cassio's house. All his doubts now seem to be confirmed. A cannon-shot announcing the arrival of a galley interrupts the conversation and Cassio quickly leaves.

In the following scene Iago advises Otello to strangle his wife. Otello consents, and gives Iago a captaincy.

Lodovico, an ambassador of Venice, arrives, with other nobles, to greet their liberator Otello. Desdemona once more asks pardon for Cassio, but is roughly rebuked by her husband. Otello reads the order which has been brought to him, and tells Cassio that he is to be general in his stead by will of the Doge of Venice; but while Cassio is confounded by this sudden change of fortune, Iago secretly vows his death, instigating his rival Rodrigo to kill him. At last Otello faints, overcome by conflicting emotions.

In the fourth act Desdemona, filled with sad forebodings, takes a touching farewell of Emilia. When she has ended her fervent prayer (one of the most beautiful things in the opera), she falls into a peaceful slumber. Otello wakes her with a kiss, and tells her immediately thereafter that she must die. She protests her innocence, but in vain, for Otello, telling her that Cassio can speak no more, smothers her. Hardly has he completed his ghastly work than Emilia comes up, announcing that Rodrigo has been killed by Cassio. Desdemona with her dying breath once more asserts her innocence, while Emilia loudly screams for help. When the others appear, Emilia discovers her husband's villainy. Iago flees, and Otello stabs himself at the feet of his innocent spouse.

PAGLIACCI

(The Players)

Musical Drama in two acts, with a prologue, by Ruggiero Leoncavallo.

IN the prologue, a wonderful piece of music, Tonio, the clown, announces to the public the deep tragic sense which often is hidden behind a farce, and prepares them for the sad end of the lovers in this comedy.

The introduction, with its wonderful largo, is like a mournful lamentation; then the curtain opens, showing the entry of a troop of wandering actors, so common in Southern Italy. They are received with high glee by the peasants, and Canio, the owner of the troop, invites them all to the evening's play. Canio looks somewhat gloomy, and he very much resents the taunts of the peasants, who court his beautiful wife Nedda and make remarks about the clown's attentions to her. Nevertheless Canio gives way to his friends' invitation for a glass of wine, and he takes leave of his wife with a kiss, which, however, does not quite restore her peace of mind, Nedda's conscience being somewhat disturbed. But soon she casts aside all evil forebodings and vies with the birds in warbling pretty songs, which, though reminding the hearer of Wagner's Siegfried, are of surpassing harmony and sweetness. Tonio spying the moment to find Nedda alone, approaches her with a declaration of love, but she haughtily turns from him, and as he only grows more obtrusive and even tries to embrace her, she seizes a whip and slaps him in the face. Provoked to fury, he swears to avenge himself. Hardly has he turned away when the peasant Silvio appears on the wall. He is Nedda's lover, and, having seen Canio sitting in the tavern, he entreats Nedda to separate herself from the husband she never loved and take flight with him. Nedda hesitates between duty and passion, and at last the latter prevails and she sinks into his arms. This love-duet is wonderful in style and harmony. Tonio unfortunately has spied out the lovers and returns with Canio. But, on perceiving the latter's approach, Silvio has leaped over the wall, his sweetheart's body covering his own person so that Canio is unable to recognize his rival; he once more reminds Nedda to be ready that night, and then takes flight. With an inarticulate cry Canio rushes after him, and Nedda falls on her knees to pray for her lover's escape, while Tonio triumphs over her misery. The husband, however, returns defeated; panting, he claims the lover's name, and Nedda's lips remaining sealed he is about to stab his wife when Beppo (Harlequin) intervenes. Wrenching the dagger from his unfortunate master's hands, he intimates that it is time to prepare for the play. While Nedda retires Canio breaks out into a bitter wail over his hard lot, which compels him to take part in the farce, which for him is bitter reality. With this air the tragic height of the opera is reached.

In the second act the spectators throng before the small stage, each of them eager to get the best seat. Nedda appears dressed as Columbine, and while she is collecting the money she finds time to warn Silvio of her husband's wrath. The curtain opens and Nedda is seen alone on the stage listening to the sentimental songs of Harlequin, her lover in the play. Before she has given him the sign to enter, Tonio, in the play called Taddeo, the fool, enters, bringing the food which his mistress has ordered for herself and Harlequin. Just as it really happened in the morning, the poor fool now makes love to her in play; but when scornfully repulsed he humbly retires, swearing to the goodness and pureness of his lady-love. Harlequin entering through the window, the two begin to dine merrily, but Taddeo reënters, in mocking fright, to announce the arrival of the husband. Canio, however, is in terrible earnest, and when he hoarsely exacts the lover's name the lookers-on, who hitherto have heartily applauded every scene, begin to feel the awful tragedy hidden behind the comedy.

Nedda remains outwardly calm, and mockingly she names innocent Harlequin as the one who had dined with her. Then Canio begins by reminding her how he found her in the street a poor waif and stray, whom

he nursed, petted, and loved, and Nedda remaining cold, his wrath rises to fury and he wildly curses her, shrieking, "The name, I will know his name!" But Nedda, though false, is no traitress. "Should it cost my life I will never betray him!" she cries, at the same time trying to save her life by hurrying from the stage among the spectators. Too late, alas! Canio already has reached and stabbed her, and Silvio, who rushes forward, also receives his death-stroke from the hands of the deceived husband, who has heard his name slip from the dying lips of his wife. All around stand petrified; nobody dares to touch the avenger of his honor, who stands by his wife's corpse limp and broken-hearted. "Go," says he, "go, the farce is ended."

PARSIFAL

Consecrational Stage Festival Drama by Richard Wagner.

THE last, and in the opinion of the composer and his family, the greatest of Wagner's compositions, was intended exclusively for the Festspielhaus in Bayreuth, where the stage equipment was especially designed to permit of complete fidelity to the master's directions as to its performance. For years "Parsifal" continued to draw pilgrims from every part of Europe and America to the little Bavarian town, and had the terms of Wagner's will been obeyed, it would have remained unknown, save to these pilgrims, until 1913. But American enterprise had not been reckoned with. Heinrich Conried, in 1903, found this work an excellent medium for drawing the attention of the whole musical world to the Metropolitan Opera House in New York. There followed litigation, protests from the Wagner family, and attacks from the pulpit, and when Conried had sold out his house with the stalls at $10, seats were sold at a premium as high as $85. Then Henry W. Savage gave an excellent production in English, and in two years' time America knew its "Parsifal" as well as its "Mikado."

The first scene is laid in a forest on the grounds of the keepers of the Grail near Castle Monsalvat. Old Gurnemanz awakes two young squires for their morning prayer, and bids two knights prepare a bath for the sick King Amfortas, who suffers cruelly from a wound, dealt him by the sorcerer Klingsor, the deadly foe of the Holy Grail. The Grail is a sacred cup, from which Christ drank at the last Passover, and which also received his blood. Titurel, Amfortas's father, has built the castle to shield it, and appointed holy men for its service. While Gurnemanz speaks with the knights about their poor master's sufferings, in rushes Kundry, a sorceress in Klingsor's service, condemned to laugh eternally as a punishment for having derided Christ while he was suffering on the cross. She it was who with her beauty seduced Amfortas and deprived him of his holy strength, so that Klingsor was enabled to wrest from the King his holy spear Longinus, with which he afterward wounded him. Kundry is in the garb of a servant of the Grail; she brings balm for the King, who is carried on to the stage in a litter, but it avails him not: "a guileless fool" with a child's pure heart, who will bring back the holy spear and touch him with it, can alone heal his wound.

Suddenly a dying swan sinks to the ground, and Parsifal, a young knight, appears. Gurnemanz reproaches him severely for having shot the bird, but he appears to be quite ignorant of the fact that it was wrong, and, when questioned, proves to know nothing about his own origin. He only knows his mother's name "Herzeleid" (heart-break), and Kundry, who recognizes him, relates that his father Gamuret perished in battle, and that his mother reared him, a guileless fool, in the desert. When Kundry mentions that his mother is dead and has sent her last blessing to her son, Parsifal is almost stunned by this, his first grief. Gurnemanz conducts him to the castle, where the Knights of the Grail are assembled in a lofty hall. Amfortas is laid on a raised couch, and from behind Titurel's voice is heard imploring his son to efface his guilt in godly works. Amfortas, writhing with pain, is comforted by the prophecy:

> By pity lightened, the guileless fool—
> Wait for him—my chosen tool.

The Grail is uncovered, the blessing given, and the repast of love begins. Amfortas's hope revives, but toward the end his wound bursts out afresh. Parsifal, on hearing Amfortas's cry of agony, clutches at his heart, without, however, understanding his own feelings.

The second act reveals Klingsor's magic castle. Kundry, not as a demon now, but as a woman of imperious beauty, is awakened by Klingsor to seduce Parsifal. She yearns for pardon, for sleep and death, but she struggles in vain against the fiendish Klingsor.

The tower gradually sinks; a beautiful garden rises, into which Parsifal gazes with rapture and astonishment. Lovely maidens rush toward him, accusing him of having destroyed their lovers. Parsifal, surprised, answers that he slew them because they checked his approach to their charms. But when their tenderness waxes hotter he gently repulses the damsels and at last tries to escape. He is detained, however, by Kundry, who tells him again of his beloved mother, and when Parsifal is sorrow-stricken at having forgotten her in his thoughtless rambles, she consoles him, pressing his lips with a fervent kiss. This rouses the dreamy youth, he awakes to his duty, he feels the King's spear-wound burning; the unconscious fool is a fool no longer, but conscious of his mission and distinguishing right from wrong. He calls to the Saviour to save him from a guilty passion, and at last he starts up, spurning Kundry. She tells him of her own crime, of Amfortas's fall, and curses all paths and ways which would lead him from her. Klingsor, appearing at her cry, flings the holy spear at Parsifal, but it remains floating over his head, and the youth, grasping it, destroys the magic by the sign of the cross.

In the third act Gurnemanz awakes Kundry from a deathlike sleep, and is astonished to find her changed. She is penitent and serves the Grail. Parsifal enters from the woods. Gurnemanz recognizes and greets him, after his wanderings in search of the Grail, which have extended over long years. Kundry washes his feet and dries them with her own hair. Parsifal, seeing her so humble, baptizes her with water from the spring, and the dreadful laugh is taken from her; then she weeps bitterly. Parsifal, conducted to the

King, touches his side with the holy spear, and the wound is closed. Old Titurel, brought on the stage in his coffin, revives once more a moment, raising his hands in benediction. The Grail is revealed, pouring a halo of glory over all. Kundry, with her eyes fixed on Parsifal, sinks dead to the ground, while Amfortas and Gurnemanz render homage to their new King.

PAUL AND VIRGINIA

Romantic Opera in three acts by Victor (Félix Marie) Massé. Text by Barbier and Carré.

THE opera begins with a scene in the cottage of Marguerite, Paul's mother. She and Mme. de la Tour, mother of Virginia, are discussing their children, who have always been like brother and sister, but are now unconsciously drifting into a deeper feeling. Marguerite talks of sending Paul to India for a time. Domingues, a trusted slave, starts up, protesting. Laughter and shouts are heard, when a ship from France is sighted; Mme. de la Tour hurries off, thinking it may bear news of the forgiveness of a wealthy aunt. Domingues talks of Paul and Virginia, wondering what changes the money will cause, and, as a storm arises, goes to seek the young people, who presently enter, laughing, shielded from the storm by a great banana-leaf, held above their heads. Virginia seats herself; Paul throws himself on a rug at her feet. As they innocently sing of their love and innocent pleasures, Meala, another slave, enters, footsore and weary. She is wounded by the lash of a whip. Virginia gives her food. They cannot keep an escaped slave, so Virginia offers to intercede for her with her master.

The scene changes to the plantation of St. Croix. St. Croix appears, followed by two huge negroes with whips. He kicks and cuffs the slaves, and orders bloodhounds set on Meala's track. She enters with Paul and Virginia. Virginia, kneeling at his feet, sweetly asks his forgiveness for the slave. St. Croix, moved by her girlish beauty, grants what she asks, with a mental reservation. They turn to depart. St. Croix asks them to stay and rest after their long walk. The negroes sing, dance, and play for their amusement. Meala now sings alone, and in her song warns Paul that Virginia will be in danger if she stays, as St. Croix is drinking heavily. They hurry away. St. Croix, in a rage, turns on Meala and orders her to be lashed while she can stand. He drinks himself into a stupor. Meala screams wildly, and St. Croix, rousing himself, orders the slaves to sing louder to drown her voice. Then follows an *entr'acte* in the forest.

The second act brings us to the house of Mme. de la Tour. Virginia is arrayed in festival attire and decked with jewels. Domingues sits on the floor, weaving a mat. Virginia's mother hands her a mirror. Domingues, shaking his head, declares that the gold will bring sorrow. Virginia is to go to France, and she is overcome with grief because she now realizes her love for Paul. Domingues advises her in a song not to go. Paul is at the door. He enters, but does not recognize the grand young lady before him as Virginia. She remains silent as he reproaches her, then hurries away. Marguerite, calling Paul, tells him that there is a stain upon his birth. They decide to depart forever. Meala warns them of the coming of St. Croix, who now appears. Virginia, entering, buys Meala from him with some of the gold. Meala warns Paul to keep watch, or St. Croix will carry Virginia off. A change of scene shows a fountain beneath the trees; sea in the distance. Virginia enters, singing a joyous song, then falls asleep, while Meala hums a lullaby. Virginia sees in a vision the planter's house in flames. The governor brings an order from the king for Virginia's deportation. They waken her, and she is swiftly carried to the ship.

The third act opens on the seashore. Paul, now melancholy, stands looking out to sea. He is half-crazed by grief. His mother is in despair. Paul receives a letter, in which Virginia tells of her loneliness and love for him. He sees in a vision a ballroom, with Virginia dancing a minuet, amid splendid surroundings. Her harp is brought in; she sings and her voice is wafted to her lover. He sings in unison with her, begging her to sing once more. Their voices seem to mingle regardless of intervening space. St. Croix appears in the room beside her; she repulses him, and refuses his hand. Paul is entranced, and tells Domingues what he has seen. A ship is seen on the horizon approaching the island. A storm arises, causing it to be wrecked. Paul hears Virginia calling him, and at last her body is washed up on the shore at his feet.

PELLÉAS ET MÉLISANDE

Opera in five acts by Claude Debussy. Text adapted from Maeterlinck's play.

GOLAUD, a grandson of King Arkel, meets Mélisande while wandering in the woods. A coronet she has worn has dropped into a well, but though she cries bitterly, she will not let Golaud fish it out; nor will she tell her name or country, although dressed like a princess, if somewhat in tatters. Golaud takes the maiden to the castle where he lives with Arkel, the old Queen Genevieve, and Yniold, his son by a wife some time deceased. Six months later Golaud, contrary to a family compact, makes Mélisande his wife, and takes her away, then writes to Pelléas, his half-brother, begging him to intercede with the old King, and effect a reconciliation. Genevieve reads this letter to Arkel, and they agree to welcome home the eloping lovers. Pelléas and Mélisande meet for the first time in the castle garden when the latter returns as Golaud's bride.

In the second act Pelléas and Mélisande are disclosed chatting together near a well, into which Mélisande drops her wedding ring. Instead of telling her husband the truth when he misses the ring, Mélisande tells Golaud that she has lost it in a cavern by the sea. Golaud sends her to look for the ring, with Pelléas to guard her from danger. But the moon shines brightly as they wander together on the sands, and the two are taken in a pitfall of which the trusting husband had not dreamed.

In the third act Golaud surprises Pelléas, who is passionately kissing Mélisande's hair, which is of luxuriant growth, and streams down to him from the balcony where she stands. By way of warning, he takes Pelléas through dungeons of the castle, suggestive of

death and suffering, then commands him to avoid Mélisande in future.

The next scene is at night. Golaud learns from Yniold that Pelléas and Mélisande still meet. Raising the child in his arms so that he can look into Mélisande's room, Golaud ascertains that even then Pelléas and Mélisande are together.

In the fourth act Pelléas, at last realizing that he loves his brother's wife, tells Mélisande that he is going away on a long journey. Then, as Arkel is expressing his sympathy to Mélisande, and deploring the dullness of her surroundings, Golaud enters, bitterly reproaches Mélisande for her misconduct, and swings her about by her long hair. The next scene is devoted to a childish soliloquy by Yniold, but the action is soon resumed. Pelléas and Mélisande again meet, and again he avows his determination to go away. A mutual confession of love follows, and as Golaud enters they are locked in each other's arms. Drawing his sword, Golaud strikes down Pelléas, then starts in pursuit of Mélisande, who has fled.

The fifth act takes place in Mélisande's apartment in the castle. Mélisande has been lying in a stupor, following a delirium in which she has given birth to a child. Golaud knows that she is dying, and reproaches himself for his violence. When Mélisande regains consciousness, he begs her forgiveness, which she readily grants. Then he implores her to tell him if her relations with Pelléas were innocent, and if she really loved the dead man. To this she replies that she loved him, but that they were innocent. Still Golaud is tormented by doubt, which can never be resolved; for a moment later, when Mélisande's child is brought to her, she is dead.

PHILÉMON ET BAUCIS

Opera in two acts by Charles François Gounod.
Text by Barbier and Carré.

IN the first act Jupiter comes to Philémon's hut, accompanied by Vulcan, to seek refuge from a storm, which the god himself has caused. He has come to earth to verify Mercury's tale of the people's badness, and finding the news only too true, besides being uncourteously received by the people around, he is glad to meet with a kindly welcome at Philémon's door.

This worthy old man lives in poverty, but in perfect content with his wife Baucis, to whom he has been united in bonds of love for sixty years. Jupiter, seeing at once that the old couple form an exception to the evil rule, resolves to spare them, and to punish only the bad folks. The gods partake of the kind people's simple meal, and Jupiter, changing the milk into wine, is recognized by Baucis, who is much awed by the discovery. But Jupiter reassures her and promises to grant her only wish, which is, to be young again with her husband and to live the same life. The god sends them to sleep, and then begins the intermezzo.

Phrygians are seen reposing after a festival, bacchants rush in and the wild orgies begin afresh. The divine is mocked and pleasure praised as the only god. Vulcan comes, sent by Jupiter to warn them, but as they only laugh at him, mocking Olympus and the gods. Jupiter himself appears to punish the sinners. An awful tempest arises, sending everything to wrack and ruin.

In the second act Philémon's hut is changed into a palace; he awakes to find himself and his wife young again. Jupiter, seeing Baucis's beauty, orders Vulcan to keep Philémon apart, while he courts her. Baucis, though determined to remain faithful to her Philémon, feels, nevertheless, flattered at the god's condescension, and dares not refuse him a kiss. Philémon, appearing on the threshold, sees it, and violently reproaches her and his guest, and, though Baucis suggests who the latter is, the husband does not feel in the least inclined to share his wife's love even with a god. The first quarrel takes place between the couple, and Vulcan, hearing it, consoles himself with the reflection that he is not the only one to whom a fickle wife causes sorrow. Philémon bitterly curses Jupiter's gift; he wishes his wrinkles back, and with them his peace of mind. Throwing down Jupiter's statue, he leaves his wife to the god. Baucis, replacing the image, which happily is made of bronze, sorely repents her behavior toward her beloved husband. Jupiter finds her weeping, and praying that the gods may turn their wrath upon herself alone. The god promises to pardon both if she is willing to listen to his love. She agrees to the bargain, on condition that Jupiter shall grant her a favor. He consents, and she entreats him to make her old again. Philémon, listening behind the door, rushes forward to embrace the true wife and joins his entreaties to hers. Jupiter, seeing himself caught, would fain be angry, but their love conquers his wrath. He does not recall his gift, but giving them his benediction he promises never more to cross their happiness.

THE PIPE OF DESIRE

Romantic Opera in one act by Frederick S. Converse.
Text by Barton.

THIS opera, the first work of an American composer to be accepted for performance during the regular season of the Metropolitan Opera House, was produced there in 1910. Its first actual performance, with full stage accessories, took place January 31, 1906, in Boston. The book is highly poetic, the music admirably descriptive.

In a mountain glade, closed in by forest and rocks, through which one catches a glimpse of the valley below, the elves sing a joyous hymn, for it is spring, and the flowers are budding. Iolan, a peasant much beloved by the elves, is seen approaching, and they determine that he shall witness their festivities. It is madness, the Old One, their king, tells them, but on the first day of spring their wishes are supreme.

Iolan thinks he must be dreaming as the fairy folk surround him, but he returns their expressions of good will, and shows them a purse containing the gold with which he means to buy a farm. Then he will wed Naoia, and he invites them all to the feast. The Old One alone is gloomy, and when the elves tell Iolan that this is the mightiest of them all, he cannot understand. "Ten thousand years of life my crown," says the Old One, in explanation, "the earth my purse of gold, this Pipe, which hangs about my neck, the scepter of the world."

In accordance with their annual custom, the elves demand that the Old One pipe for them, that they may dance. He protests, but is obliged to grant their request, and the elves dance merrily. But Iolan is not in the least awed by the Pipe. Any other would have served as well, he thinks, and he declares that no power on earth or in heaven can make him dance, save with his promised bride. The elves compel the Old One to play the Pipe again, and Iolan is forced to dance. The elves jeer at him for doubting the potency of the charm, but in revenge he wrests the Pipe from the Old One, and the mirth of the elves instantly changes to terror. They offer him wealth and power if he will return this sacred instrument, for, says the Old One, "it is the Pipe God gave to Lilith and she played to man in Eden, but its charm was rent by woman." Still Iolan will not heed the warning. The Old One pronounces accursed the mortal that dares to sound the Pipe, but Iolan replies by blowing a harsh note, at which the elves, screaming with fear, retire into hiding.

Again Iolan sounds the Pipe, and as he does so, sees the vision of his utmost wish—a farm lying in a peaceful valley, and wife and children waiting to welcome him. "Naoia," he cries, "leave all! leave all and come to me."

Regaining possession of the Pipe, the Old One says, "The Pipe but played the note of your desire," and disappears. Now Iolan sees his beloved arise from bed, and, obeying his command, race toward him, dashing through streams, scaling the rocks, sometimes falling, but always coming on, on, until at last she joins her lover, trembling and exhausted. The curse is soon fulfilled, for Naoia's journey has been too much for human endurance. She dies. Maddened at this great loss, Iolan scatters the gold with which he had meant to buy a home for his bride, and cries aloud, "There is no God, and I am all alone!"

"There is a God," the Old One says, "whose laws unchanging no man may hope to disobey. Upon his Pipe you blew your one desire, forced your own will upon the ordained way. Man has his will, man pays the penalty." Iolan is about to strike the Old One with his staff, but stays his arm as the Old One says, "Strike, if you think her soul demands revenge."

The elves, who have ruined the mortal they wished to befriend, are grief-stricken. The Old One, at their petition, now plays the Song of Autumn. The season changes. The leaves are falling from the trees, and Iolan breathes his last in peace beside the body of his beloved. As the curtain falls, the elves are chanting "Nothing is wasted, nothing is wasted."

POIA

Opera in three acts by Arthur Finley Nevin.
Text by Hartley.

THIS opera will go down in history as the first American work of its kind to be produced in a foreign opera house. It was given at the Royal Opera House, Berlin, in 1910. It was first performed in concert form in Pittsburg, January 16, 1907.

The book is based on legends of Indian origin, and the action takes place among the Blackfeet Indians at a time prior to the coming of the white race.

Poia, whose name means scar-face, is so called because of the birthmark which disfigures him. He loves the daughter of a chief, Natoya, but she scorns his ugliness, preferring Sumatsi, a warrior who is bold and handsome and wicked. To banish the unwelcome wooer, she tells Poia that unless he can free himself from his disfigurement she can never wed him. Nenahu, the medicine woman, tells Poia that only the Sun God can remove this blemish, and then warns Sumatsi that only evil can result from a union with Natoya. But Natoya gladly accepts the gifts of Sumatsi, and neither heeds the warning. Poia goes forth to seek the Sun God.

When the curtain rises on the second act, Poia, in the midst of a forest, prays to the Sun God, but Natosi scorns him, even as the maiden had. Just then Poia rescues the morning star, Episua, who has been attacked by eagles, and this heroic deed avails him where prayer has failed. Poia sinks into a profound sleep, and Mola, Nepu, Moku, and Stuyi, the four seasons, dance about him at the god's behest, giving him manly beauty in place of ugliness. Natosi invites the young warrior to dwell with him among the gods, but Poia thinks of Natoya, and refuses. Then is the god enraged; but again he softens when Poia has told his story, and in the end he sends Poia back to his people with a rich robe for Natoya. And Episua is his guiding star, while Wolf Trail (the Milky Way) teaches him a song which shall command the love of woman, and presents to him a magic whistle.

In the last act we return with Poia to the camp of the Blackfeet. Poia, whose scar symbolized his mystic attributes as the scapegoat of his people, finds that troubles have come upon them in his absence, and that the people blame Natoya for driving him away. The infatuation of the maiden for Sumatsi has, indeed, grown deeper in Poia's absence, but though an impassioned love-scene is revealed between the two, the moment Natoya hears Poia's magic song in the distance, she loves the singer and hates Sumatsi. The young warrior is welcomed as the savior of his tribe. Natoya alone seems cold. She fears him because of the present he had brought from the Sun God, for the robe can be worn only by a pure woman, and Natoya is no longer pure. Sumatsi, mad with jealousy, tries to kill Poia, but Natoya intervenes, and receives the fatal blow. A ray from the Sun God slays the wicked Sumatsi, then Poia, raising the dying maiden in his arms, declares that her sacrifice has made her pure. He invests her with the sacred robe, and together they are wafted to the realms of the Sun God.

THE POSTILION OF LONGJUMEAU

Comic Opera in three acts by Adolphe Charles Adam.
Text by Leuven and Brunswick.

CHAPELOU, stage-driver at Longjumeau, is about to celebrate his marriage with the young hostess of the post-house, Madeleine. The wedding has taken place and the young bride is led away by her friends, according to an old custom, while her bridegroom is held back by his comrades, who compel him to sing.

He begins the romance of a young postilion, who had the luck to be carried away by a princess, having touched her heart by his beautiful playing on the cornet. Chapelou has such a fine voice that the superintendent of the Grand Opera at Paris, the Marquis de Courcy, who hears him, is enchanted, and being in search of a good tenor, succeeds in winning over Chapelou, who consents to leave his young wife in order to follow the Marquis's call to glory and fortune. He begs his friend Bijou, a wheelwright, to console Madeleine by telling her that he will soon return to her. While Madeleine calls for him in tenderest accents, he drives away with his protectors, and Bijou delivers his message, determined to try his fortune in a similar way. The desperate Madeleine resolves to fly from the unhappy spot, where everything recalls to her her faithless husband.

In the second act we find Madeleine under the assumed name of Mme. de Latour. She has inherited a fortune from an old aunt, and makes her appearance in Paris, as a rich and noble lady, with the intention of punishing her husband, whom she, however, still loves. During these six years that have passed since their wedding day, Chapelou has won his laurels under the name of St. Phar, and is now the first tenor of the Grand Opera and everybody's spoiled favorite. Bijou is with him as leader of the chorus, and is called Alcindor. We presently witness a comical rehearsal in which the principal singers are determined to do as badly as possible. They all seem hoarse and, instead of singing, produce the most lamentable sounds. The Marquis de Courcy is desperate, having promised this representation to Mme. de Latour, at whose country-seat near Fontainebleau he is at present staying. As soon as St. Phar hears the name of this lady his hoarseness is gone and all sing their best. We gather from this scene that Mme. de Latour has succeeded in enthralling St. Phar; he has an interview with her, and won by his protestations of love, she consents to marry him.

St. Phar, not wishing to commit bigamy, begs his friend Bijou to perform the marriage ceremony in a priest's garb, but Mme. de Latour locks him in her room along with Bourdon, the second leader of the chorus, while a real priest unites the pair for the second time.

St. Phar enters the room in high spirits, when his companions, beside themselves with fear, tell him that he has committed bigamy. While they are in mortal terror of being hanged, Mme. de Latour enters in her former shape as Madeleine, blows out the candle, and torments St. Phar, assuming now the voice of Mme. de Latour, now that of Madeleine. After she has sent her fickle husband into an abyss of unhappiness and fear, the Marquis de Courcy, who had himself hoped to wed the charming widow, appears with the police to imprison the luckless St. Phar, who already considers himself as good as hanged, and in imagination sees his first wife Madeleine rejoicing over his punishment. But he has been made to suffer enough, and at the last moment Madeleine explains everything, and Chapelou obtains her pardon.

Both in text and music this opera, which is decidedly French in all respects, deserves to be ranked among the best works of its class thus far produced.

LE PROPHÈTE

(The Prophet)

Opera in five acts by Giacomo Meyerbeer.
Text by Scribe.

THE scene is laid in Holland at the time of the wars with the Anabaptists. Fides, mother of the hero, John of Leyden, keeps an inn near Dordrecht. She has just betrothed a young peasant girl to her son, but Bertha is a vassal of the Count of Oberthal and dares not marry without his permission.

As they set about getting his consent to the marriage, three Anabaptists, Jonas, Mathisen, and Zacharias, appear, exciting the people with their speeches and false promises. While they are preaching, Oberthal enters, but smitten with Bertha's charms he refuses his consent to her marriage and carries her off, with Fides as companion.

In the second act we find John waiting for his bride. As she delays, the Anabaptists try to win him for their cause, they prophesy him a crown, but as yet he is not ambitious, and life with Bertha looks sweeter to him than the greatest honors. As the night comes on, Bertha rushes in to seek refuge from her pursuer, from whom she has fled. Hardly has she hidden herself when Oberthal enters to claim her. John refuses his assistance, but when Oberthal threatens to kill his mother he gives up Bertha to the Count, while his mother, whose life he has saved at such a price, asks God's benediction on his head. Then she retires for the night, and the Anabaptists appear once more, again trying to win John over. This time they succeed. Without a farewell to his sleeping mother, John follows the Anabaptists, to be henceforth their leader, their Prophet-King.

In the third act we see the Anabaptists' camp; their soldiers have captured a party of noblemen, who are to pay ransom. They all make merry and the famous ballet on the ice forms part of the amusements. In the background we see Münster, now in the hands of Count Oberthal's father, who refuses to surrender it to the enemy. They resolve to storm it, a resolution which is heard by young Oberthal, who has come disguised to the Anabaptists' camp in order to save his father and the town.

But as a light is struck he is recognized and is about to be killed, when John hears from him that Bertha has escaped. She sprang out of the window to save her honor, and falling into the stream, was saved. When John learns this, he bids the soldiers spare Oberthal's life that he may be judged by Bertha herself.

John has already endured great pangs of conscience at seeing his party so wild and bloodthirsty. He refuses to go farther, but, hearing that an army of soldiers has broken out of Münster to destroy the Anabaptists, he rallies. Praying fervently to God for help and victory, inspiration comes over him and is communicated to all his adherents, so that they resolve to storm Münster. They succeed, and in the fourth act we are in the midst of this town, where we find Fides, who, knowing that her son has turned Anabaptist, though not aware of his being their Prophet, is receiving alms to save his soul by masses. She meets Bertha, disguised in a pilgrim's garb. Both vehemently curse

the Prophet, when this latter appears to be crowned in state.

His mother recognizes him, but he disowns her, declaring her mad, and by strength of will he compels the poor mother to renounce him. Fides, in order to save his life, avows that she was mistaken and she is led to prison.

In the last act we find the three Anabaptists, Jonas, Mathisen, and Zacharias, together. The Emperor is near the gates of Münster, and they resolve to deliver their Prophet into his hands in order to save their lives.

Fides has been brought into a dungeon, where John visits her to ask her pardon and to save her. She curses him, but his repentance moves her so that she pardons him when he promises to leave his party. At this moment Bertha enters. She has sworn to kill the false Prophet, and she comes to the dungeon to set fire to the gunpowder hidden beneath it. Fides detains her, but when she recognizes that her bridegroom and the Prophet are one and the same person, she wildly denounces him for his bloody deeds and stabs herself in his presence. Then John decides to die also, and after the soldiers have led his mother away, he himself sets fire to the vault.

Then he appears at the coronation banquet, where he knows that he is to be taken prisoner. When Oberthal, the bishop, and all his treacherous friends are assembled, he bids two of his faithful soldiers close the gates and flee. This done, the castle is blown into the air with all its inhabitants. At the last moment Fides rushes in to share her son's fate, and all are thus buried under the ruins.

I PURITANI
(The Puritans)

Opera in three acts by Vincenzo Bellini.
Text by Pepoli.

THE action takes place in England during the Great Rebellion. Lord Walton, who has promised the hand of his daughter Elvira to Ricardo, is in command of Plymouth for the Puritans. But the girl loves Arturo, a young noble who has adhered to the house of Stuart. Giorgio, brother of Lord Walton, brings his niece the news that her father has agreed that she shall marry Arturo, who is now admitted to the fortress. Within the walls is Henrietta Maria, widow of Charles I, who is under sentence of death. Arturo assists the august prisoner to escape, disguised as Elvira. Believing that she has been deserted by her lover, Elvira becomes insane. Meantime Arturo, proscribed by Parliament, is in grave danger. Giorgio then appeals to the generosity of Ricardo, who agrees that he will induce the Parliamentary leaders to pardon Arturo, provided he is taken unarmed. Arturo returns to the fortress to explain his disappearance to Elvira, and is captured. The news of his pardon arrives in time, however, and the young people are restored to happiness.

The music of this opera is considered by good judges of this form of composition to belong with Bellini's best achievements. It is rich in varied melodies, and the chorus of Puritans, with which the first act concludes, is full of strength and animation.

DAS RHEINGOLD
(The Rhinegold)

First Division of the Music-Drama "Der Ring des Nibelungen" (The Ring of the Nibelungs) by Richard Wagner.

AS first conceived, Wagner's great "festival play in three days" was a trilogy based on the mythology of the Norse and German peoples. As was usual with him, Wagner took a poet's liberties with the old legends. "Das Rheingold," written as the result of an afterthought, to serve as a "fore-evening," made of the group a tetralogy—"Das Rheingold," "Die Walküre," "Siegfried," and "Götterdämmerung"—which stands as the most perfect embodiment of Wagner's art-theories, and, with the exception of "Parsifal," his last work.

The first scene is laid in the very depths of the Rhine, where we see three nymphs frolicking in the water. They are the guardians of the Rhinegold, which glimmers on a rock.

Alberich, a Nibelung, highly charmed by their grace and beauty, tries to make love to each one of them alternately. As he is an ugly dwarf, they at first allure and then deride him, gliding away as soon as he comes near, and laughing at him. Discovering their mockery at last, he swears vengeance. He sees the Rhinegold shining brightly, and asks the nymphs what it means. They tell him of its wonderful qualities, which would render the owner all-powerful if he should form it into a ring and forswear love.

Alberich, listening attentively, all at once climbs the rock, and before the frightened nymphs can cry for help, has grasped the treasure and disappeared. Darkness comes on; the scene changes into an open district on mountain heights. In the background we see a grand castle, which the rising sun illumines. Wotan, the father of the gods, and Fricka, his wife, are slumbering on the ground. Awakening, their eyes fall on the castle for the first time. It is Valhalla, the palace which the giants have built for them at Wotan's bidding. As a reward for their services they are to obtain Freya, the goddess of youth; but already Wotan repents of his promise and forms plans with his wife to save her lovely sister. The giants Fafner and Fasolt enter to claim their reward. While they negotiate, Loge, the god of fire, comes up, relates the history of Alberich's theft of the Rhinegold, and tells Wotan of the gold's power. Wotan decides to rob the dwarf, promising the treasure to the giants, who consent to accept it in Freya's stead. But they distrust the gods and take Freya with them as a pledge. As soon as she disappears the beautiful gods seem old and gray and wrinkled, for the golden apples to which Freya attends and of which the gods partake daily to be forever youthful, wither as soon as she is gone. Then Wotan, without any further delay, starts for Nibelheim with Loge, justifying his intention by saying that the gold is stolen property. They disappear in a cleft and we find ourselves in a subterranean cavern, the abode of the Nibelungs.

Alberich has forced his brother Mime to forge a Tarnhelm for him, which renders its wearer invisible. Mime vainly tries to keep it for himself; Alberich, the possessor of the all-powerful ring which he himself

formed, takes it by force and making himself invisible strikes Mime with a whip until the latter is half dead. Wotan and Loge, hearing his complaints, promise to help him. Alberich, coming forth again, is greatly flattered by Wotan and dexterously led on to show his might. He first changes himself into an enormous snake and then into a toad. Wotan quickly puts his foot on it, while Loge seizes the Tarnhelm. Alberich, becoming suddenly visible in his real shape, is bound and led away captive. The gods return to the mountain heights of the second scene, where Alberich is compelled to part with all his treasures, which are brought by the dwarfs. He is even obliged to leave the ring, which Wotan intends to keep for himself. With a dreadful curse upon the possessor of the ring Alberich flees.

When the giants reappear with Freya, the treasures are heaped before her; they are to cover her entirely, so it is decided, and not before will she be free. When all the gold has been piled up, and even the Tarnhelm thrown on the hoard, Fasolt still sees Freya's eye shine through it, and at last Wotan, who is most unwilling to part with the ring, is induced to do so by Erda, goddess of the earth, who appears to him and warns him. Now the pledge is kept and Freya is released. The giants quarrel over the possession of the ring and Fafner kills Fasolt, thereby fulfilling Alberich's curse. With lightened hearts the gods cross the rainbow bridge and enter Valhalla, while the songs and wailings of the Rhine nymphs are heard, imploring the restitution of their lost treasure.

RIGOLETTO

Opera in three acts by Giuseppe Verdi.
Text by Piave from Victor Hugo's drama "Le roi s'amuse."

THE Duke of Mantua, a wild and debauched youth, covets every girl or woman he sees, and is assisted in his vile purposes by his jester, Rigoletto, an ugly, humpbacked man. We meet him first helping the Duke to seduce the wife of Count Ceprano, and afterward the wife of Count Monterone. Both husbands curse the vile Rigoletto and swear to be avenged. Monterone especially, appearing like a ghost in the midst of a festival, hurls such a fearful curse at them that Rigoletto shudders.

This bad man has one tender point, it is his blind love for his beautiful daughter Gilda, whom he brings up carefully, keeping her hidden from the world and shielding her from all wickedness. But the cunning Duke discovers her and gains her love under the assumed name of a student named Gualtier Maldé.

Gilda is finally carried off by Ceprano and two other courtiers, aided by her own father, who holds the ladder believing that Count Ceprano's wife is to be the victim. A mask blinds Rigoletto and he discovers, too late, by Gilda's cries that he has been duped. Gilda is brought to the Duke's palace. Rigoletto appears in the midst of the courtiers to claim Gilda, and then they hear that she, whom they believed to be his mistress, is his daughter, for whose honor he is willing to sacrifice everything. Gilda enters and, though she sees that she has been deceived, she implores her father to pardon the Duke, whom she still loves. But Rigoletto vows vengeance, and engages Sparafucile to stab the Duke. Sparafucile decoys him into his inn, where his sister Maddalena awaits him. She too is enamored of the Duke, who makes love to her as to all young females, and she entreats her brother to have mercy on him. Sparafucile declares that he will wait until midnight, and will spare him if another victim should turn up before then. Meanwhile Rigoletto persuades his daughter to fly from the Duke's pursuit, but before he takes her away he wants to show her lover's fickleness in order to cure her of her love.

She comes to the inn in masculine attire, and, hearing the discourse between Sparafucile and his sister, resolves to save her lover. She enters the inn and is instantly put to death, placed in a sack, and given to Rigoletto, who proceeds to the river to dispose of the corpse. At this instant he hears the voice of the Duke, who passes by, singing a frivolous tune. Terrified, Rigoletto opens the sack and recognizes his daughter, who is yet able to tell him that she gave her life for that of her seducer, and then expires. With an awful cry the unhappy father sinks upon the corpse. Count Monterone's curse has been fulfilled.

ROBERT LE DIABLE

(Robert the Devil)

Opera in five acts by Giacomo Meyerbeer.
Text by Scribe and Delavigne.

ROBERT, Duke of Normandy, has a friend of gloomy exterior named Bertram, with whom he travels but to whose evil influence he owes much trouble and sorrow. Without knowing it himself, Robert is the son of this erring knight, who is an inhabitant of hell. During his wanderings on earth he seduced Bertha, daughter of the Duke of Normandy, whose offspring Robert is. This youth is very wild and has, therefore, been banished from his country. Arriving in Sicily, Isabella, the King's daughter, and he fall mutually in love.

In the first act we find Robert in Palermo surrounded by other knights, to whom a young countryman of his, Raimbaut, tells the story of "Robert de Diable" and his fiendish father; warning everybody against them. Robert, giving his name, is about to deliver the unhappy Raimbaut to the hangman, when the peasant is saved by his bride Alice, Robert's foster-sister. She has come to Palermo by order of Robert's deceased mother, who sends her last will to her son in case he should change his bad habits and prove himself worthy. Robert, feeling that he is not likely to do this, begs Alice to keep it for him. He confides in the innocent maiden, and she promises to reason with Isabella, whom Robert has irritated by his jealousy, and who has banished him from her presence.

As a recompense for her service Alice asks Robert's permission to marry Raimbaut. Seeing Robert's friend, Bertram, she recognizes the latter's likeness to Satan, whom she saw in a picture, and instinctively shrinks from him. When she leaves her master, Bertram induces his friend to try his fortune with the dice and he loses all.

In the second act we are introduced into the palace of Isabella, who laments Robert's inconstancy. Alice

enters, bringing Robert's letter, and he instantly follows to crave his mistress's pardon. She presents him with a new suit of armor, and he consents to meet the Prince of Granada in mortal combat. But Bertram lures him away by deceiving him with a phantom. Robert vainly seeks the Prince in the forest, and the Prince of Granada is in his absence victorious in the tournament and obtains Isabella's hand.

The third act opens with a view of the rocks of St. Irene, where Alice hopes to be united with Raimbaut. The peasant expects his bride, but meets Bertram instead, who makes him forget Alice by giving him gold and dangerous advice. Raimbaut goes away to spend the money, while Bertram descends to the evil spirits in the deep. When Alice comes Raimbaut is gone, and she hears the demons calling for Bertram. Bertram extracts a promise from her not to betray the dreadful secret of the cavern. She clings to the Saviour's cross for protection, and is about to be destroyed by Bertram, when Robert approaches, to whom she decides to reveal all. But Bertram's renewed threats at last oblige her to leave them.

Bertram now profits by Robert's rage and despair at the loss of his bride, his wealth, and his honor to draw him on to entire destruction. He tells Robert that his rival used magic arts, and suggests that he should try the same expedient. Then he leads him to a ruined cloister, where he resuscitates the guilty nuns. They try to seduce Robert first by drink, then by gambling, and last of all by love. In the last Helena, the most beautiful of the nuns, succeeds and makes him remove the cypress-branch, a talisman, by which in the fourth act he enters Isabella's apartment unseen. He awakes his bride out of her magic sleep to carry her off, but overcome by her fears and her appeal to his honor, he breaks the talisman and is seized by the now awakened soldiers; but Bertram appears and takes him under his protection.

The fifth act opens with a chorus sung by monks, which is followed by a prayer for mercy. Robert, concealed in the vestibule of the cathedral, hears it full of contrition. But Bertram is with him, and, his term on earth being short, he confides to Robert the secret of his birth and appeals to him as his father.

He almost succeeds, when Alice comes up, bringing the news that the Prince of Granada renounces Isabella's hand, being unable to pass the threshold of the church. Bertram urges Robert all the more vehemently to become one with him, suggesting that Isabella is likewise lost to him, who has transgressed the laws of the Church, when in the last extremity Alice produces his mother's will, in which she warns him against Bertram, entreating him to save his soul. Then at last his good angel is victorious, his demon father vanishes into the earth, and Robert, united by prayer to the others, is restored to a life of peace and goodness.

Although in "Robert le Diable" Meyerbeer worked with a text in many ways defective, he made it serve his purpose by means of his musical effects. The music itself, though often strong and brilliant, is felt to lack depth and earnestness; but, notwithstanding this, the opera is recognized as having a distinct place in the history of musical development, where it marks a stage of progress from the bondage of conventionality.

LE ROI L'A DIT
(The King Has Said It)

Comic Opera in three acts by Clément P. L. Delibes. Text by Gondinet.

THE Marquis de Moncontour has long wished to be presented to the King Louis XIV, and as he has been fortunate enough to catch the escaped paroquet of Mme. de Maintenon, he is at last to have his wish accomplished. By way of preparation for his audience he tries to learn the latest mode of bowing, his own being somewhat antiquated, and the Marquise and her four lovely daughters and even Javotte, the nice little ladies' maid, assist him. After many failures the old gentleman succeeds in making his bow to his own satisfaction, and he is put into a litter and borne off, followed by his people's benedictions. When they are gone Benoit, a young peasant, comes to see Javotte, who is his sweetheart. He wishes to enter the Marquis's service. Javotte thinks him too awkward, but she promises to intercede in his favor with Miton, a dancing-master, who enters just as Benoit disappears. He has instructed the graceful Javotte in all the arts and graces of the noble world, and when he rehearses the steps and all the nice little tricks of his art with her, he is so delighted with his pupil that he pronounces her manners worthy of a princess; but when Javotte tells him that she loves a peasant he is filled with disgust and orders her away.

Miton's real pupils, the four lovely daughters of the Marquis, now enter, and while the lesson goes on Miton hands a billet-doux from some lover to each of them. The two elder, Agathe and Chimene, are just in the act of reading theirs when they hear a serenade outside, and shortly afterward the two lovers are standing in the room, having taken their way through the window. The Marquis Flarembel and his friend, the Marquis de la Bluette, are just making a most ardent declaration of love when Mme. la Marquise enters to present to her elder daughters the two bridegrooms she has chosen for them. The young men hide behind the ample dresses of the young ladies, and all begin to sing with great zeal, Miton beating the measure, so that some time elapses before the Marquise is able to state her errand. Of course her words excite great terror, the girls flying to the other side of the room with their lovers and receiving the two elderly suitors, Baron de Merlussac and Gautru, a rich old financier, with great coolness and a refusal of their costly gifts. When the suitors are gone the two young strangers are detected, and the angry mother decides at once to send her daughters to a convent, from which they shall only issue on their wedding day.

When they have departed in a most crestfallen condition, the old Marquis returns from his audience with the King and relates its astounding results. His Majesty had been so peremptory in his questioning about the Marquis's son and heir that the Marquis, losing his presence of mind, promised to present his son at court on the King's demand. The only question now is where to find a son to adopt, as the Marquis has only four daughters. Miton, the ever useful, at once presents Benoit to the parents, engaging himself to drill the peasant into a nice cavalier in ten lessons. Benoit

takes readily to his new position; he is fitted out at once, and when the merchants come, offering their best in cloth and finery, he treats them with an insolence worthy of the proudest seigneur. He even turns from his sweetheart Javotte.

In the second act Benoit, dressed like the finest cavalier, gives a masked ball in his father's gardens. Half Versailles is invited, but he has made the mistake of inviting many people who have long been dead. Those who do appear seem to him to be very insipid, and wanting some friends with whom he can enjoy himself, the useful Miton presents the Marquises de la Bluette and de Flarembel, who are delighted to make the acquaintance of their sweethearts' brother.

Benoit hears from them that he has four charming sisters who have been sent to a convent, and he at once promises to assist his new friends. Meanwhile Javotte appears in the mask of an Oriental queen and Benoit makes love to her, but he is very much stupefied when she takes off her mask and he recognizes Javotte. She laughingly turns away from him, when the good-for-nothing youth's new parents appear to reproach him with his levity. But Benoit, nothing daunted, rushes away, telling the Marquis that he intends to visit his sisters in the convent. Miton tries in vain to recall him. Then the two old suitors of Agathe and Chimene appear to complain that their deceased wife and grandmother were invited, and while the Marquis explains his son's mistake the four daughters rush in, having been liberated by their lovers and their unknown brother, whom they greet with a fondness very shocking to the old Marchioness. The elderly suitors withdraw, swearing to take vengeance on the inopportune brother.

In the last act Benoit appears in his father's house in a somewhat dilapidated state. He has spent the night among gay companions and met Gautru and Merlussac successively, who have both fought him and believe they have killed him, Benoit having feigned to be dead.

When the old Marquis enters he is very much astonished at receiving two letters of condolence from his daughters' suitors. Miton appears in mourning, explaining that Mme. de Maintenon's visit being expected they must all wear dark colors, as she prefers these. Meanwhile Benoit has had an interview with Javotte, in which he declares his love to be undiminished, and he at once asks his father to give him Javotte as his wife, threatening to reveal the Marquis's deceit to the King if his request is not granted. In the dilemma help comes in the persons of the two young Marquises, who present their King's condolences to old Moncontour. This gentleman hears to his great relief that his son is supposed to have fallen in a duel and he is disposed of. Nobody is happier than Javotte, who now claims Benoit for her own, while the Marquis, who receives a duke's title from the King in compensation for his loss, gladly gives his two elder daughters to their young and noble lovers.

The girls, well aware that they owe their happiness to their adopted brother, are glad to provide him with ample means for his marriage with Javotte, and the affair ends to everybody's satisfaction. The opera throughout is replete with musical delights that have called forth the highest praise.

ROMÉO ET JULIETTE

Opera in five acts by Charles François Gounod.
Text by Barbier and Carré.

THE first act takes place in the palace of the Capulets, where a masked ball is being held. Roméo, a Montague, meets the daughter of his unwilling host, and they love each other at sight. Tybalt, Capulet's nephew, recognizes in Roméo the enemy of his race, and drags Juliette away, but is prevented from attacking Roméo by Capulet himself. In the second act we have the familiar garden scene, the lovers breathing their sighs in sweetest music. In the third act the lovers are united by Friar Laurent, but Roméo, involved in combat with Tybalt, kills his adversary. The fourth act reveals the parting of the lovers, for Roméo has been banished from the city. Juliette's father insists on her marriage to the Count of Paris, and the good friar contrives to aid her to escape. In the last act, seeing Juliette apparently dead, Roméo takes poison. When Juliette, whose death has only been simulated, awakes to find her beloved dying, she resolves to join him, and with her death the opera ends.

SALOME

Opera in one act by Richard Strauss.

STRAUSS'S text of this opera is adapted from the drama with the same title by Oscar Wilde. Though the principal characters are Biblical, the story is not, for Salome is represented as loving John the Baptist, and as demanding his "head on a charger" only after the prophet has scorned her wiles and seductions. Its one great spectacular feature is the "Dance of the Seven Veils," by means of which Salome obtains from Herod his promise to grant whatever request she may prefer. Following this, Salome receives the bloody head from the hands of the executioner, and rapturously kisses the dead lips. Even Herod is unable to support this spectacle, and by his orders the soldiers crush the woman to death with their shields.

"Salome" was first performed in Dresden, December 5, 1905. Two years later it was produced by Heinrich Conried for his own benefit at the Metropolitan Opera House, New York. It was gorgeously mounted, but the impression created was so unfavorable that the owners of the opera house gave orders to Conried that it should not be repeated. In 1908-09 it was presented at the Manhattan Opera House, New York. The impresario was not, however, permitted to give the work in Boston.

SAMSON ET DALILA

(Samson and Delilah)

Opera in three acts by Charles Camille Saint-Saëns.
Text by Lemaire.

THE libretto is Biblical; the scene is laid in Gaza, in Palestine, 1150 years before Christ. In the first act the Israelites, groaning under the yoke of the Philistines, pray to God for deliverance. They are derided and insulted by Abi Melech, satrap of Gaza. Samson, unable longer to endure the blasphemy hurled by the

heathen against the God of Israel, rises up in mighty wrath, and so inspires his brethren that they suddenly take up arms, and precipitating themselves on their unsuspecting oppressors, first slay Abi Melech and then rout the whole army of the Philistines.

The high priest of the heathen god Dagon, finding his friend slain, vows to be avenged upon the Israelites, but he is deserted by all his companions, who flee before Samson's wrath.

In the next scene the Israelites return victorious and are greeted with triumphant songs and offerings of flowers. Even the Philistine Delilah, the rose of Sharon, receives them with her maidens, and pays homage to the hero Samson. Delilah had enthralled him once before, and again her beauty causes him very nearly to forget his people and his duty; but an aged Israelite implores him not to listen any more to the arts and wiles of the enchantress.

In the second act Delilah has an interview with the high priest, whom she promises to avenge her people by winning Samson's love once more. She proudly refuses the reward which the high priest offers her, for it is her bitter hatred against the hero, who once loved and then forsook her, which prompts her to ruin him and to force from him by every means in her power the secret of his strength.

When the high priest has left her, Samson comes down the steep mountain path, drawn to Delilah's house against his will. She receives him with the greatest tenderness, and once more her beauty and her tears assert their power over him, so that he sinks at her feet and falters out his love for her. In vain she tries to lure his secret from him. At last she leaves with words of contempt and enters the house. This proves his undoing. Goaded beyond earthly power, he rushes after her and seals his fate. After a while the Philistines surround the house and Delilah herself delivers her unfortunate lover, whom she has deprived of his strength by cutting off his locks, into the hands of his foes.

In the third act we find Samson in prison. Bereft of his eyesight, he has to turn the heavy mill. From the outside the wailings and reproaches of his Israelite brethren are heard, who have again been subjugated by their foes. Bitterly repentant, Samson implores God to take his life as the price of his people's deliverance.

In the last scene he is led away to Dagon's temple, there to be present at the festival of the Philistines, celebrated with great pomp in honor of their victory.

On the conclusion, after an exquisite ballet, Delilah presents a golden cup to the blind hero, and jeers at him for having been fool enough to believe in her love for him, the enemy of her country. Samson maintains silence, but when they order him to sacrifice at Dagon's shrine he whispers to the child who is guiding him to lead him to the pillars of the temple.

This being done, he loudly invokes the God of Israel, seizes the pillars, and tears them down with a mighty crash, burying the Philistines under the ruins of the temple.

"Samson et Dalila," in which Saint-Saëns is seen at his best, has oftener been given in concert than in opera form. It was first heard in this country in oratorio form. For many years the work was unsuccessful, but has finally taken its place among standard operas.

SIEGFRIED

Second day of the Nibelungen Ring by Richard Wagner. Musical Drama in three acts.

THE first act represents a part of the forest where Fafner guards the Rhinegold and where Sieglinde has found refuge. We find her son Siegfried—to whom, when she was dying, she gave birth—in the rocky cave of Mime the Nibelung (brother of Alberich), who has brought up the child as his own, knowing that he is destined to slay Fafner and to gain the ring, which he covets for himself. Siegfried, the brave and innocent boy, instinctively shrinks from this father, who is so ugly, so mean and vulgar, while he has a deep longing for his dead mother, whom he never knew. He gives vent to these feelings in impatient questions about her. The dwarf answers unwillingly and gives him the broken pieces of the old sword Nothung (needful), which his mother left as the only precious remembrance of Siegfried's father. Siegfried asks Mime to forge the fragments afresh, while he rushes away into the woods.

During his absence Wotan comes to Mime in the guise of a wanderer. Mime, though he knows him not, fears him and would fain drive him away. Finally he puts three questions to his guest. The first is the name of the race which lives in earth's deepest depths, the second the name of those who live on earth's back, and the third that of those who live above the clouds. Of course Wotan answers them all, redeeming his head and shelter thereby; but now it is his turn to put three questions. He first asks what race it is that Wotan loves most, though he dealt hardly with them, and Mime answers rightly that they are the Wälsungs, whose son Siegfried is; then Wotan asks after the sword which is to make Siegfried victorious. Mime joyously names "Nothung," but when Wotan asks him who is to unite the pieces he is in great embarrassment, for he remembers his task and perceives too late what question he ought to have asked. Wotan leaves him, telling him that only that man can forge it who never knew fear. Siegfried, finding the sword still in fragments when he returns, melts these in fire, and easily forges them together to Mime's great awe, for he sees now that this boy is the one whom the stranger has meant.

In the second act we see the opening of Fafner's cavern, where Alberich keeps watch for the dragon's slayer, so long predicted. Wotan, approaching, warns him that Alberich's brother Mime has brought up the boy who is to slay Fafner in the hope of gaining Alberich's ring, the wondrous qualities of which are unknown to Siegfried. Wotan awakes Fafner, the dragon, telling him that his slayer is coming.

Mime, who has led Siegfried to this part of the forest under the pretext of teaching him fear, approaches now, and Siegfried, eager for combat, kills the dreadful worm. Accidentally tasting the blood, he all at once understands the language of the birds. They tell him to seek for the Tarnhelm and for the ring, which he finds in the cavern. Meanwhile, the brothers, Alberich and Mime, quarrel over the treasure which they hope to gain. When Siegfried returns with ring and helmet, he is again warned by the voice of a woodbird not to trust in Mime. Having tasted the dragon's

blood, Siegfried is enabled to probe Mime's innermost thoughts, and so he learns that Mime means to poison him in order to obtain the treasure. He then kills the traitor with a single stroke. Stretching himself under the linden-tree to repose after that day's hard work, he again hears the voice of the wood-bird, which tells him of a glorious bride sleeping on a rock surrounded by fire; and flying before him, the bird shows Siegfried the way to the spot.

In the third act we find Wotan once more awakening Erda, to seek her counsel as to how best to avert the doom which he sees coming, but she is less wise than he, and so he decides to let fate have its course. When he sees Siegfried coming he, for the last time, tries to oppose him by barring the way to Brünnhilde, but the sword Nothung splits the god's spear. Seeing that his power avails him nothing, he retires to Valhalla, there to await the "Twilight of the Gods."

Siegfried plunges through the fire, awakes the Valkyr, and after a long resistance wins the proud virgin.

LA SONNAMBULA
(The Sleep-Walker)

Opera in two acts by Vincenzo Bellini.
Text by Romani.

THE scene of action is a village in Switzerland, where the rich farmer Elvino has married a poor orphan, Amina. The ceremony has taken place at the magistrate's, and Elvino is about to obtain the sanction of the Church to his union, when the owner of the castle, Count Rodolfo, who fled from home in his boyhood, returns most unexpectedly and, at once making love to Amina, excites the bridegroom's jealousy. Lisa, the young owner of a little inn, who wants Elvino for herself and disdains the devotion of Alessio, a simple peasant, tries to avenge herself on her happy rival. Lisa is a coquette and flirts with the Count, whom the judge recognizes. While she yet prates with him, the door opens and Amina enters, walking in her sleep and calling for Elvino. Lisa conceals herself, but forgets her handkerchief. The Count, seeing Amina's condition and awed by her purity, quits the room, where Amina lies down, always in deep sleep. Just then the people, having heard of the Count's arrival, come to greet him and find Amina instead. At the same moment Elvino, summoned by Lisa, rushes in, and finding his bride in the Count's room, turns away from her in disdain, snatching his wedding ring from her finger in his wrath, and utterly disbelieving Amina's protestations of innocence and the Count's assurances. Lisa succeeds in attracting Elvino's notice and he promises to marry her.

The Count once more tries to persuade the angry bridegroom of his bride's innocence, but without result, when Teresa, Amina's foster-mother, shows Lisa's handkerchief, which was found in the Count's room. Lisa reddens, and Elvino knows not whom he shall believe, when all of a sudden Amina is seen emerging from a window of the mill, walking in a trance and calling for her bridegroom in most touching accents.

All are convinced of her innocence, when they see her in this state of somnambulism, in which she crosses a very narrow bridge without falling.

Elvino himself replaces the wedding ring on her finger, and she awakes from her trance in his arms. Everybody is happy at the turn which things have taken; Elvino asks Amina's forgiveness and leaves Lisa to her own bitter reflections.

TANNHÄUSER

Romantic Opera in three acts by Richard Wagner.

WAGNER took his subject from an old legend, which tells of a minstrel called Tannhäuser (probably identical with Heinrich von Ofterdingen), who won all prizes by his beautiful songs and all hearts by his noble bearing. So the palm is allotted to him at the yearly "Tournament of Minstrels" on the Wartburg, and his reward is to be the hand of Elisabeth, niece of the Landgrave of Thuringia, whom he loves. But instead of behaving sensibly, this erring knight suddenly disappears nobody knows where, leaving his bride in sorrow and anguish. He falls into the hands of Venus, who holds court in the Hörselberg near Eisenach, and Tannhäuser, at the opening of the first scene, has already passed a whole year with her.

At length Tannhäuser has grown tired of sensual love and pleasure, and, notwithstanding Venus's allurements, he leaves her, vowing never to return to the goddess, but to expiate his sins by a holy life. He returns to the charming vale behind the Wartburg, where he hears again the singing of the birds, the shepherds playing on the flute, and the pious songs of the pilgrims on their way to Rome. Full of repentance, he kneels down and prays, when suddenly the Landgrave appears with some minstrels, among them Wolfram von Eschenbach, Tannhäuser's best friend. They greet their long-lost companion, who, however, cannot tell where he has been all the time, and as Wolfram reminds him of Elisabeth, Tannhäuser returns with the party to the Wartburg.

It is just the anniversary of the Tournament of Minstrels, and in the second act we find Elisabeth with Tannhäuser, who craves her pardon and is warmly welcomed by her. The high prize for the best song is again to be Elisabeth's hand, and Tannhäuser resolves to win her once more. The Landgrave chooses "love" as the subject whose nature is to be explained by the minstrels. Every one is called by name, and Wolfram von Eschenbach begins, praising love as a well, deep and pure, a source of the highest and most sacred feeling. Others follow: Walter von der Vogelweide praises the virtue of love, every minstrel celebrates spiritual love alone.

But Tannhäuser, who has been in Venus's fetters, sings of another love, warmer and more passionate, but sensual. And when the others remonstrate, he loudly praises Venus, the goddess of heathen love. All stand aghast; they recognize now where he has been so long; he is about to be put to death, when Elisabeth prays for him. She loves him dearly and hopes to save his soul from eternal perdition. Tannhäuser is to join a party of pilgrims on their way to Rome, there to crave for the Pope's pardon.

In the third act we see the pilgrims return from their journey. Elisabeth anxiously expects her lover, but he is not among them. Fervently she prays to the

Holy Virgin; but not that a faithful lover may be given back to her—rather that he may be pardoned and his immortal soul saved. Wolfram is beside her; he loves the maiden, but he has no thought for himself; he only feels for her whose life he sees ebbing swiftly away, and for his unhappy friend.

Presently, when Elisabeth is gone, Tannhäuser comes up in pilgrim's garb. He has passed a hard journey, full of sacrifices and castigation, and all in vain, for the Pope has rejected him. He has been told in hard words that he is forever damned and will as little get deliverance from his grievous sin as the stick in his hand will ever bear green leaves afresh.

Full of despair, Tannhäuser is returning to seek Venus, whose siren songs already fall alluringly on his ear. Wolfram entreats him to fly, and when Tannhäuser fails to listen he utters Elisabeth's name. At this moment a procession descends from the Wartburg chanting a funeral song over an open bier. Elisabeth lies on it dead, and Tannhäuser sinks on his knee beside her, crying, "Holy Elisabeth, pray for me." Then Venus disappears and all at once the withered stick begins to bud and blossom, and Tannhäuser, pardoned, expires at the side of his beloved.

"Tannhäuser" was represented at the Dresden Theater, in June, 1890, according to Wagner's changes of arrangement, done by him in Paris, 1861, for the Grand Opera, by order of Napoleon III. This arrangement the composer acknowledged as the only correct one.

These alterations were limited to the first scene in the mysterious abode of Venus, and Wagner's motives for the changes become clearly apparent when it is remembered that the simple form of "Tannhäuser" was composed in the years 1843 and 1845, in and near Dresden, at a time when there were neither means nor taste in Germany for such high-flown scenes as those which excited Wagner's brain. Afterward success rendered Wagner bolder, and he endowed the person of Venus with more dramatic power and thereby threw a vivid light on the great attraction she exercises on Tannhäuser. The decorations are by far richer, and a ballet of sirens and fauns was added, a concession which Wagner had to make to the Parisian taste. Venus's part, now sung by the first prima donnas, has considerably gained by the alterations, and the first scene is far more interesting than before, but it is to be regretted that the Tournament of Minstrels has been shortened and particularly the fine song of Walter von der Vogelweide omitted by Wagner. All else is as of old, as indeed Elisabeth's part needed nothing to add to her purity and loveliness, which stand out now in even bolder relief against the beautiful but sensual part of Venus.

THAÏS

Opera in four acts by Jules Massenet.
Text by Gallet.

PERHAPS the most popular of all Massenet's lyric dramas, certainly the best known outside of France itself, is this, which has the advantage of an excellent libretto, founded upon a novel of great appeal. The scene is laid in Egypt in the stormy period when Christianity was battling for supremacy with paganism. Athanael and other monks, presided over by Palemon, have retired to the desert for a life of meditation and prayer, and the rising curtain reveals these holy men at their evening meal—all but Athanael, who has been in Alexandria for the brethren. Palemon has seen Athanael in a vision, and as he tells the monks that their brother is returning, the weary traveler enters. After an exchange of greetings, he tells the monks that Alexandria is given over to sin, and ruled by Thaïs, an infamous priestess of Venus, whom he had known before his conversion. Palemon sagely advises the brothers to forget the world in seeking out their own salvation.

Night falls, and in a dream Athanael sees Thaïs enacting the rôle of Aphrodite in the theater at Alexandria. The mob applauds the lovely priestess, who redoubles her efforts to charm. With the coming of the dawn the vision fades and Athanael wakes. Impressed by what he has seen, he declares that he will return to Alexandria and make of Thaïs a Christian convert. Vainly do Palemon and the monks seek to dissuade him. In the next scene we find Athanael in Alexandria, a guest in the palace of his old friend Nicias, who causes him to be newly robed and perfumed, but laughs at his idea of converting Thaïs. Then comes the priestess herself, surrounded by her admirers, and when she asks who Athanael is, and learns his mission, she too is amused, and is preparing to enact for Athanael's edification the scene which he had beheld in his dreams. Filled with loathing, Athanael rushes from the palace.

In the second act Thaïs, worn with pleasure and unhappy, kneels before the shrine of Venus, beseeching the goddess to grant her eternal beauty. Athanael comes to preach the faith of the Redeemer; but though Thaïs listens with interest, and denies herself to Nicias, the latest of her lovers, she is unconvinced. Athanael tells her that he will await her coming with the rising of the sun, and retires, meaning to spend the night in prayer before her door. Then, after an interlude by the orchestra, the scene shifts, and Athanael is shown reclining on the portico of Thaïs's house. He is aroused by Thaïs herself, who tells him that she has prayed, has wept, and having seen the nothingness of pleasure, has come in obedience to his commands. Athanael takes from Thaïs a statuette of Cupid, the one memento she has brought with her, dashes it to the ground, and bids her follow him to a convent presided over by Albine, a daughter of the Cæsars, who has embraced the religious life. Before they can depart, Nicias, who has just won a fortune at the gaming-table, brings in a party of friends to celebrate the occasion, and all are incensed at the thought of losing their favorite priestess. They attack Athanael, but their attention is distracted by flames issuing from the palace of Thaïs, who had fired it before leaving, and then Nicias adds to the confusion by flinging handfuls of gold into the street. In the scramble for money which follows, Athanael and his convert escape.

In the third act we are shown an oasis in the desert, the abode of the Christian sisterhood of whom Albine is the head. Almost at her journey's end, Thaïs faints from fatigue. Athanael kisses her feet, wounded as they are, then brings her water and fruit. The nuns enter, chanting their prayers, and when they have wel-

comed Thaïs she bids farewell to Athanael, whom she hopes to meet again in heaven. Then the stage picture changes, again showing the monastery in the Thebaid. Athanael has touched neither food nor drink for twenty days. As Palemon expresses it, "The triumph he has won over hell has broken him, body and soul." Athanael confesses to Palemon that he is haunted perpetually by thoughts of Thaïs, to which Palemon can only reply that he had warned Athanael not to meddle with the affairs of the world.

Again the vision of Thaïs appears to Athanael, but this time she seems to be dying, surrounded by the mournful sisterhood of the oasis. Then Athanael rushes into the night, crying as he goes that a single caress from Thaïs is more than all the delights of heaven.

In the fourth act Athanael, arriving at Albine's convent, is welcomed by the nuns, who assume that he is there to give the final benediction to Thaïs, and they describe her as a saint. The former priestess of Venus in her last moments feels the beatitudes of the Christian heaven, and is oblivious to the passionate appeal of Athanael. She dies, and with a terrible outburst of grief Athanael falls to his knees beside her.

TIEFLAND

Opera in three acts, with a prologue, by Eugen d'Albert.
Text by Lothar.

UNTIL this opera was produced in New York, the composer was known in America only as a pianist. Earlier works for the stage, while not unsuccessful, had their vogue chiefly in Germany, but "Tiefland," first performed in Berlin in 1908, was immediately claimed for the world at large. The book is based on the Catalonian play by Angel Guimera known as "Terra Baixa."

In the prologue Pedro is tending his sheep in the highlands of the Pyrenees, and when Sebastiano, his master, promises him wealth and a pretty bride in the person of Marta, a damsel from the plains, he is delighted.

In the first act the scene shifts to the lowlands, where preparations have been made for the wedding. Pedro, dazed by the change in his fortunes, and deeply in love with Marta, fails to note the jeering attitude of the villagers, and not until after the ceremony has taken place does he learn the truth. Marta, who has felt for him only contempt, experiences a complete revulsion of feeling at his profound depression when she has told her story. Daughter of a strolling player, she has aroused the admiration of Sebastiano, who bought her from her father by giving him a mill which would afford an easy living. This relationship, a common scandal in the village, had continued until Sebastiano found an opportunity of marrying a wealthy heiress. Then, as a means of freeing himself, Sebastiano had determined to provide a husband for Marta, and Pedro had been the unsuspecting victim. Enraged against his wife, Pedro becomes calmer as he realizes that she too has been the victim of Sebastiano, and he determines to revenge her as well as himself.

Sebastiano, who has never meant to relinquish his claims on Marta, comes to her home as boldly as ever, and though Marta repulses him, and calls on Pedro to protect her, the peasants who have accompanied Sebastiano eject the husband from the house, then leave Marta and Sebastiano together. Marta faints away, but recovers herself a moment later as Tommaso enters to say to Sebastiano that he has already denounced him to the family of his prospective bride.

In the third act Sebastiano, again alone with Marta, continues to force his unwelcome attentions on her, when Pedro returns. "Man to man!" cries Pedro, in whose hand a knife is gleaming. "I have no weapon," shouts Sebastiano in reply, as he seeks to escape from the house. "Then I need none," is Pedro's rejoinder, and flinging away his knife, he closes in on his former master, and after a desperate struggle succeeds in strangling him.

Meantime the noise of combat has again brought the villagers about the cottage, and they are clamoring for admittance. Having satisfied himself that Sebastiano is beyond earthly help, Pedro throws open the door, boldly proclaims his deed, then clasping his wife in his arms, leads her through the group of awestruck peasants. The lowlands shall know them no more, for in the pure surroundings of their mountain home they are to begin life anew.

LA TOSCA

Opera in three acts by Giacomo Puccini.
Text by Illica and Giacosa, after Sardou's drama.

THE scene is laid in Rome. The first act takes place in the church of Sant' Andrea alla Valle. Cesare Angelotti, a state prisoner, has escaped from jail and is hiding in a private chapel, of which his sister, the Lady Attavanti, has secretly sent him the key. When he has disappeared from view the painter Mario Cavaradossi enters the church. He is engaged in painting a picture to represent Mary Magdalen. The canvas stands on a high easel, and the sacristan, who is prowling about, recognizes with scandalized amazement and indignation that the sacred picture resembles a beautiful lady who comes to pray daily in the church. The old man, after having left a basket with food for the painter, retires grumbling at this sacrilege.

When he is gone, Angelotti comes forward, and the painter, recognizing in the prisoner the consul of the late Roman Republic who is at the same time an intimate friend of his own, puts himself at his disposal; but, hearing the voice of his fiancée Tosca, who demands entrance, he begs the prisoner, a victim of the vile Scarpia, to retire into the chapel, giving him the refreshments which the sacristan has left.

At last he opens the church door, and Tosca, a famous singer, enters looking suspiciously around her, for she is of a jealous disposition. She begs her lover to wait for her at the stage door in the evening. He assents and tries to get rid of her, when her suspicions are reawakened by the sight of the picture, which she sees is a portrait of the Lady Attavanti. With difficulty he succeeds in persuading her of his undying love, and at last induces her to depart; he then enters the chapel and urges Angelotti to fly while the way is clear. The chapel opens into a deserted garden from

whence a root-path leads to the painter's villa, in which there is a well now nearly dry. Into this well the painter advises Angelotti to descend if there is any danger of pursuit, as halfway down there is an opening leading to a secret cave, where his friend will be in perfect safety.

The Lady Attavanti had left a woman's clothes for her brother to wear as a disguise. He takes them up and turns to go when the report of a cannon tells him that his flight from the fortress is discovered. With sudden resolution Cavaradossi decides to accompany the fugitive to help him to escape from his terrible enemy.

In the next scene acolytes, scholars, and singers enter the church tumultuously. They have heard that Napoleon has been defeated, and all are shouting and laughing when Scarpia, the chief of the police, enters in search of the fugitive. Turning to the sacristan he demands to be shown the chapel of the Attavanti, which to the amazement of the sacristan is found open. It is empty, but Scarpia finds a fan, on which he perceives the arms of the Attavanti, then he sees the picture and hears that Tosca's lover Cavaradossi has painted it. The basket with food is also found empty. During the discussion that ensues Tosca enters, much astonished to find Scarpia here instead of her lover. The chief of the police awakens her jealousy by showing her the fan, which he pretends to have found on the scaffolding. Tosca, recognizing the arms of the Attavanti, is goaded almost to madness by the wily Scarpia. When she departs three spies are ordered to follow her.

The second act takes place in Scarpia's luxurious apartments in an upper story of the Farnese palace. Scarpia is expecting Tosca, who is to sing this evening at the Queen's festival. He has decided to take her for his mistress and to put her lover to death, as well as Angelotti, as soon as he has got hold of both. Spoletta, a police agent, informs his chief that he followed Tosca to a solitary villa, which she left again, alone, very soon after she had entered it.

Forcing his way into the villa, he had found only the painter Cavaradossi, whom he had at once arrested and brought to the palace. Cavaradossi, who is now brought in, denies resolutely any knowledge of the escaped prisoner. When Tosca enters he embraces her, whispering into her ear not to betray anything she has witnessed in his villa.

Meanwhile, Scarpia has called for Roberto, the executioner, and Mario is led into the torture-chamber that adjoins Scarpia's apartment. Scarpia vainly questions Tosca about her visit to the villa. She assures him that she found her lover alone. Then she hears her lover's groans, which are growing more fearful, the torture under Scarpia's directions being applied with more and more violence. In the intervals Mario, however, entreats Tosca to be silent, but at last she can bear no more and gasps, "In the well in the garden." Scarpia at once gives a signal to stop the torture and Mario is carried in fainting and covered with blood. When he comes to himself he hears Scarpia say to Spoletta, "In the well in the garden," and thereby finds out that Tosca has betrayed the unfortunate prisoner. While he turns from her in bitter grief and indignation, Sciarrone, a gendarme, enters and announces, in the greatest consternation, that the news of victory has proved false, Napoleon having beaten the Italian army at Marengo. Mario exults in the defeat of his enemy, but the latter turns to him with an evil smile and orders the gendarmes to take him away to his death. Tosca tries to follow him, but Scarpia detains her. Remaining alone with him she offers him all her treasures and at last kneels to him imploring him to save her lover. But the villain only shows her the scaffold which is being erected on the square below, swearing that he will save her lover only on condition that she will be his. Tosca turns shuddering from him. Spoletta now enters to announce that Angelotti, being found and taken, has killed himself, and that Mario is ready for death.

Now at last Tosca yields, Scarpia promising to liberate her lover at the price of her honor. He suggests, however, that Mario must be supposed dead, and that a farce must be acted, in which the prisoner is to pretend to fall dead while only blank cartridges will be used for firing. Tosca begs to be allowed to warn him herself, and Scarpia consents, and orders Spoletta to accompany her to the prison at four o'clock in the morning, after having given the spy private instruction to have Mario really shot after all. Spoletta retires, and Scarpia approaches Tosca to claim his reward. But she stops him, asking for a safe conduct for herself and her lover. While Scarpia is writing it Tosca seizes a knife from the table, while leaning against it, and hides the weapon behind her back. Scarpia seals the passport; then, opening his arms, he says: "Now, Tosca, mine at last." But he staggers back with an awful scream. Tosca has suddenly plunged the knife deep into his breast. Before he can call for help, death overtakes him, and Tosca, after having taken the passport from the clenched fist of the dead man, turns to fly.

The third act takes place on the platform of the castle Sant' Angelo. The jailer informs Mario Cavaradossi that he may ask for a last favor, having only one hour to live, and the captive begs to be allowed to send a last letter of farewell to his fiancée. The jailer assents, and Mario sits down to write, but soon the sweet recollections of the past overcome him. Tosca finds him in bitter tears, which soon give way to joy when she shows him her passport, granting a free pass to Tosca and to the chevalier who will accompany her.

When she tells him of the deadly deed she has done to procure it, he kisses the hands that were stained with blood for his sake. Then she informs him of the farce which is to be acted, and begs him to fall quite naturally after the first shot, and to remain motionless until she shall call him. After a while the jailer reminds them that the hour is over. The soldiers march up, and Tosca places herself to the left of the guard's room in order to face her lover. The latter refuses to have his eyes bandaged, and bravely stands erect before the soldiers. The officer lowers his sword, a report follows, and Tosca, seeing her lover fall, sends him a kiss. When one of the sergeants is about to give the *coup de grâce* to the fallen man, Spoletta prevents him, and covers Mario with a cloak. Tosca remains quiet until the last soldier has descended the steps of the staircase, then she runs to her lover, calling him to rise. As he does not move, she bends down to him and tears

the cloak off, but, with a terrible cry, she staggers back. Her lover is dead! She bewails him in the wildest grief, when suddenly she hears the voice of Sciarrone, and knows that Scarpia's murder has been discovered! A crowd rushes up the stairs with Spoletta at their head. He is about to precipitate himself upon Tosca, but she runs to the parapet and throws herself into space, with the cry: "Scarpia, may God judge between us!"

LA TRAVIATA

(The Wandering One)

Opera in three acts by Giuseppe Verdi.
Text taken from the French by Piave.

THE original of the libretto is the celebrated novel "La dame aux camélias" by the younger Dumas.

The scene is laid in and near Paris. Alfred Germont is passionately in love with Violetta Valery, one of the most frivolous beauties in Paris. She is pleased with his sincere passion, anything like which she has never hitherto known, and openly telling him who she is, she warns him herself; but he loves her all the more, and as she returns his passion, she abandons her gay life and follows him into the country, where they live very happily for some months.

Annina, Violetta's maid, dropping a hint to Alfred that her mistress is about to sell her house and carriage in town in order to avoid expenses, he departs for the capital to prevent this.

During his absence Violetta receives a visit from Alfred's father, who tries to show her that she has destroyed not only his family's but his son's happiness by suffering Alfred to unite himself to one so dishonored. He succeeds in convincing her, and, broken-hearted, she determines to sacrifice herself and leave Alfred secretly. Ignoring the possible reason for this inexplicable action, Alfred is full of wrath and resolves to take vengeance. He finds Violetta in the house of a former friend, Flora Bervoix, who is in a position similar to that of Violetta. The latter, having no other resources, and feeling herself at death's door (a state of health suggested in the first act by an attack of suffocation), has returned to her former life. Alfred insults her publicly. The result is a duel between her present adorer, Baron Dauphal, and Alfred.

From this time on Violetta declines rapidly, and in the last act, which takes place in her sleeping-room, we find her dying. Hearing that Alfred has been victorious in the duel and receiving a letter from his father, who is now willing to pardon and to accept her as his daughter-in-law, she revives to some extent; and Alfred, who at last hears of her sacrifice, returns to her, but only to afford a last glimpse of happiness to the unfortunate woman, who expires, a modern Magdalen, full of repentance and striving tenderly to console her lover and his now equally desolate father.

This opera, which at first fared poorly at the hands of the public, is now classed among the works that have most contributed to Verdi's reputation. Little can be said for the text of "La Traviata," but its faults are redeemed by the work of the master, whose music abounds in the finest melody and in special features of admirable quality.

TRISTAN UND ISOLDE

Lyric Drama in three acts by Richard Wagner.

THE first act represents the deck of a ship, where we find the two principal persons, Tristan and Isolde, together. Tristan, a Cornish hero, has gone over to Ireland to woo the Princess for his old uncle, King Marke. Isolde, however, loves Tristan and has loved him from the time when he was cast sick and dying on the coast of Ireland and was rescued and nursed by her, though he was her enemy. But Tristan, having sworn faith to his uncle, never looks at her; and she, full of wrath that he should woo her for another instead of for himself, attempts to poison herself and him. But Brangäne, her faithful attendant, secretly changes the poisoned draught for a love-potion, so that they are inevitably joined in passionate love. Only when the ship gets ashore, its deck already covered with knights and sailors who come to greet their King's bride, does Brangäne confess her fraud; and Isolde, hearing that she is to live, faints in her attendant's arms.

In the second act Isolde has been wedded to Marke, but the love-potion has worked well, and she has secret interviews at night with Tristan, whose sense of honor is deadened by the fatal draught. Brangäne keeps watch for the lovers, but King Marke's jealous friend Melot betrays them, and they are found out by the good old King, who returns earlier than he had intended from a hunt.

Tristan is profoundly touched by the grief of the King, whose sadness at losing faith in his most noble warrior is greater than his wrath against the betrayer of honor. Tristan, unable to defend himself, turns to Isolde, asking her to follow him into the desert, but Melot opposes him, and they fight, Tristan falling back deadly wounded into his faithful servant Kurvenal's arms.

The third act represents Tristan's home in Brittany, whither Kurvenal has carried his wounded master in order to nurse him. Isolde, skilled in the art of healing wounds, has been sent for, but they look in vain for the ship which is to bring her.

When at last it comes in sight, Tristan, who awakes from a long swoon, sends Kurvenal away, to receive his mistress, and as they both delay their coming, his impatient longing gets the better of him. Forgetting his wound, he rises from his couch, tearing away the bandages, and so Isolde is only just in time to catch him in her arms, where he expires with her name on his lips. While she bewails her loss, another ship is announced by the shepherd's horn. King Marke arrives, prepared to pardon all and to unite the lovers. Kurvenal, seeing Melot advance, mistakes them for foes and, running his sword through Melot's breast, sinks, himself deadly wounded, at his master's feet. King Marke, to whom Brangäne has confessed her part in the whole matter, vainly laments his friend Tristan, while Isolde, waking from her swoon and seeing her lover dead, pours forth rapturous words of devotion and, broken-hearted, sinks down dead at his side.

In "Tristan und Isolde" Wagner first fully embodied his theories regarding the drama and the orchestra in their artistic relations.

IL TROVATORE
(The Troubadour)

Opera in four acts by Giuseppe Verdi.
Text by Cammerano.

TWO men of entirely different station and character woo Leonora, Countess of Sergaste. The one is Count Luna, the other a minstrel named Manrico, who is believed to be the son of Azucena, a gypsy.

Azucena has, in accordance with gypsy law, vowed bloody revenge on Count Luna, because his father, believing her mother to be a sorceress and to have bewitched one of his children, had the old woman burned. To punish the father for this cruelty Azucena took away his other child, which was vainly sought for. This story is told in the first scene, where we find the Count's servants waiting for him, while he stands sighing beneath his sweetheart's window. But Leonora's heart is already captivated by Manrico's sweet songs and his valor in tournament. She suddenly hears his voice, and in the darkness mistakes the Count for her lover, who, however, comes up just in time to claim her. The Count is full of rage, and there follows a duel in which Manrico is wounded, but, though it is in his power to kill his enemy, he spares his life, without, however, being able to account for the impulse.

In the second act Azucena, nursing Manrico, tells him of her mother's dreadful fate and her last cry for revenge, and confesses to having stolen the old Count's son, with the intention of burning him. But in her despair and confusion, she says, she threw her own child into the flames, and the Count's son lived. Manrico is terrified, but Azucena retracts her words and regains his confidence, so that he believes her tale to have been but an outburst of remorse and folly.

Meanwhile he hears that Leonora, to whom he was reported as dead, is about to take the veil, and he rushes away to save her. Count Luna arrives before the convent with the same purpose. But just as he seizes his prey, Manrico comes up and liberates her with the aid of his companions, while the Count curses them. Leonora becomes Manrico's wife, but her happiness is shortlived.

In the third act the Count's soldiers succeed in capturing Azucena, in whom they recognize the burned gypsy's daughter. She denies all knowledge of the Count's lost brother, and as the Count hears that his successful rival is her son, she is sentenced to be burned. Ruiz, Manrico's friend, brings the news to him. Manrico tries to rescue her, but is seized too, and condemned to die by the axe.

In the fourth act Leonora offers herself to the Count as the price of freedom for the captives, but, determined to be true to her lover, she takes poison. She hastens to him, announcing his deliverance. Too late he sees how dearly she has paid for it, when, after sweet assurance of love and fidelity, she sinks dead at his feet.

The Count, coming up and seeing himself deceived, orders Manrico to be put to death instantly. He is led away, and only after the execution does Azucena inform the Count that his murdered rival was Luna's own long-sought brother.

THE VAMPIRE

Romantic Opera in two acts by Heinrich Marschner.
Text by Wohlbrück.

THE subject is taken from Lord Byron's tale of the same name. The scene is laid in Scotland in the seventeenth century and illustrates the old Scottish legend of the vampire, a phantom monster which can only exist by sucking the heart-blood of sleeping mortals.

Lord Ruthven is such a vampire. He victimizes young maidens in particular. His soul is sold to Satan, but the demons have granted him a respite of a year, on condition of his bringing them three brides young and pure. His first victim is Ianthe, daughter of Sir John Berkley. She loves the monster and together they disappear into a cavern. Her father assembles followers and goes in search of her. They hear dreadful wailings, followed by mocking laughter proceeding from the ill-fated vampire, and entering they find Ianthe lifeless. The despairing father stabs Ruthven, who wounded to death knows that he cannot survive but by drawing life from the rays of the moon, which shines on the mountains. Unable to move, he is saved by Edgar Aubrey, a relative of the Laird of Davenant, who accidentally comes to the spot.

Lord Ruthven, after having received a promise of secrecy from Aubrey, tells him who he is and implores him to carry him to the hills as the last favor to a dying man.

Aubrey complies with the vampire's request and then hastily flies from the spot. Ruthven revives and follows him, in order to win the love of Malvina, daughter of the Laird of Davenant and Aubrey's betrothed.

His respite now waxing short, he tries at the same time to gain the affections of Emma, daughter of John Perth, the steward.

Malvina meanwhile greets her beloved Aubrey, who has returned after a long absence. Both are full of joy, when Malvina's father enters to announce to his daughter her future husband, whom he has chosen in the person of the Earl of Marsden. Great is Malvina's sorrow, and she now for the first time dares to tell her father that her heart has already spoken, and to present Aubrey to him. The laird's pride, however, does not allow him to retract his word, and when the Earl of Marsden arrives, he presents him to his daughter. In the supposed earl Aubrey at once recognizes Lord Ruthven, but the villain stoutly denies his identity, giving Lord Ruthven out as a brother, who has been traveling for a long time. Aubrey, however, recognizes the vampire by a scar on his hand, but he is bound to secrecy by his oath, and so Ruthven triumphs, having the Laird of Davenant's promise that he will be betrothed before midnight to Malvina, as he declares that he is bound to depart for Madrid the following morning as ambassador.

In the second act all are drinking and frolicking on the green, where the bridal is to take place.

Emma awaits her lover George Dibdin, who is in Davenant's service. While she sings the ghastly romance of the vampire, Lord Ruthven approaches, and by his sweet flattery and promise to help the lovers, he easily causes the simple maiden to grant him a kiss

in token of her gratitude. In giving this kiss she is forfeited to the Evil One. George, who has seen all, is very jealous, though Emma tells him that the future son-in-law of the Laird of Davenant will make him his steward.

Meanwhile Aubrey vainly tries to make Ruthven renounce Malvina. Ruthven threatens that Aubrey himself will be condemned to be a vampire if he breaks his oath, and depicts in glowing colors the torments of a spirit so cursed. While Aubrey hesitates as to what he shall do, Ruthven once more approaches Emma and succeeds in winning her consent to follow him to his den, where he murders her.

In the last scene Malvina, unable any longer to resist her father's will, has consented to the hateful marriage. Ruthven has kept away rather long and comes very late to his wedding. Aubrey implores them to wait for the coming day, but in vain. Then he forgets his own danger and only sees that of his beloved, and when Ruthven is leading the bride to the altar, he loudly proclaims Ruthven to be a vampire. At this moment a thunder-peal is heard and a flash of lightning destroys Ruthven, whose time of respite has ended at midnight. The old laird, witnessing Heaven's punishment, repents his error and gladly gives Malvina to her lover, while all praise the Almighty, who has turned evil into good.

DIE VERKAUFTE BRAUT

(The Bartered Bride)

Comic Opera in three acts by Friedrich Smetana.
Text by Sabina.

THE scene is laid in a village in Bohemia. It is spring kirmess, and everybody is gay. Only Mary, the daughter of the rich peasant Kruschina, carries a heavy heart within her; for the day has come on which the unknown bridegroom, chosen by her parents, will claim her hand. She loves Hans, known to her as a poor servant, who has come to her village lately, and who is in reality her bridegroom's half-brother. He consoles her, beseeching her to cheer up and be faithful to him, and then tells her that he comes of wealthy people. He lost his mother early, and his father wedded a second wife, who so estranged his heart from the poor boy that he had to gain his daily bread abroad. She deeply sympathizes with him, without guessing his real name.

Meanwhile Mary's parents approach with the matchmaker Kezul, a personage common in Bohemia, who has already won Kruschina's consent to his daughter's marriage with Wenzel, son of the rich farmer Micha by a second marriage. Mary's mother insisting that her child's will is to be consulted before all, the father consents to let her see the bridegroom before she decides. Kezul, though angry at this unlooked-for obstacle, excuses the bridegroom's absence volubly, and sings his praise loudly, at the same time touching upon the elder son's absence, and hinting that he may probably be dead. When Mary steps in, Kezul woos her in due form, but is at once repulsed by her. The young girl owns to having given her heart to the humble servant Hans, in whom nobody has yet recognized Micha's son. Father Kruschina angrily asserts his promise to Kezul, cursing Wenzel's timidity, which hindered him from making his proposal in person. Kezul, however, resolves to talk Hans over to reason.

We find him, in the second act, singing and highly praising the god of love. Afterward the would-be bridegroom Wenzel finds himself face to face with Mary, whom he does not know. When he tells her of his purpose, timidly and stammeringly, she asks him if he is not ashamed to woo a girl who loves another man, and who does not love *him* in the least. She at last so frightens the lad that he promises to look out for another bride, if his mother permits it. Mary flirts with him, until he swears never to claim Kruschina's daughter.

Meanwhile Kezul does his best to convert Hans. He promises to provide for him another bride, much richer than Mary, but Hans refuses. He offers him money, first one hundred, then two hundred, then three hundred florins. Hans, looking incredulous, asks, "For whom are you wooing my bride?" "For Micha's son," the matchmaker replies. "Well," says Hans, "if you promise me that Micha's son, and no other, shall have her, I will sign the contract; and I further stipulate that Micha himself shall have no right to reclaim the money later; he is the one to bear the whole cost of the bargain." Kezul gladly consents and departs to bring the witnesses, before whom Hans once more renounces his bride in favor of Micha's son. He coolly takes the money, at which they turn from him in disgust, and signs his name Hans Ehrentraut at the foot of the document.

The third act opens with a performance by tight-rope dancers. Wenzel, who has been quite despondent about his promised bride, is enraptured by their skill. He especially admires the Spanish dancer Esmeralda, who bewitches him so entirely that he woos her. The director of the band, being in want of a dancing-bear, is not loath to take advantage of the lad's foolishness. He engages him as a dancer, and easily overcomes Wenzel's scruples by promising him Esmeralda's hand. Just when they are putting him in bear's skin his parents appear on the scene with the marriage contract. To their great dismay, he refuses to sign it, and when pressed he runs away.

Meanwhile Mary has heard of her lover's fickleness, which she would fain disbelieve; but alas! Kezul shows her the document by which Hans renounces her. Nevertheless she refuses to wed any other man than the one her heart has chosen. Wenzel, approaching again, and recognizing in Mary the bride he had renounced, is now quite sorry to give her up, and very willing to take her if she will only yield. Mary, praying to be left alone for a little while, abandons herself to her grief, and is thus found by Hans, whom she bitterly reproaches for his faithlessness. But he only smiles, and recalls the whole chorus, coolly saying that it is his wish that Mary should wed Micha's son. That is too much for poor Mary's feelings. She declares that she is ready to do as they wish; but before she signs the contract, Hans steps forth in full view of his parents, who at last recognize in him their long-lost eldest son. Though his stepmother Agnes is in a rage about his trick, he claims his rights as son and heir, and the bride of course is not loath to choose between the two brothers.

Kezul the matchmaker retires shamefaced, and when Wenzel shows himself in the last scene as a dancing-bear, and stammeringly assures the laughing public that they need not be afraid of him, as he is "not a bear but only Wenzel," the final blow is dealt whereby he loses all favor in the eyes of Kruschina, who is now quite reconciled to give his daughter to Micha's eldest son.

DIE WALKÜRE
(The Valkyrs)

First day of the Nibelungen Ring by Richard Wagner.

IN the first scene we are introduced into the dwelling of a mighty warrior, Hunding, in whose house Siegmund, a son of Wotan and of a mortal woman, has sought refuge, without knowing that it is the abode of an enemy. Sieglinde, Hunding's wife, who, standing alone and abandoned in the world, was forced into this union against her will, attracts the guest's interest and wins his love.

When Hunding comes home from the fight, he learns, to his disgust, that his guest is the same warrior who killed his kinsmen and whom they vainly pursued. The laws of hospitality forbid him to attack Siegmund under his own roof, but he warns him that he will only await the morrow to fight him.

Sieglinde, having fallen in love with her guest, mixes a powder with her husband's potion, which sends him into profound sleep. Then she returns to Siegmund, to whom she shows the hilt of the sword, thrust deep into the mighty ash-tree's stem, which fills the middle space of the hut. It has been put there by an unknown one-eyed wanderer (Wotan, who once sacrificed one of his eyes to Erda, wishing to gain more knowledge for the sake of mankind). No hero has succeeded until now in loosening the wondrous steel. Siegmund reveals to Sieglinde that he is a son of the Wälsung, and they recognize that they are twin brother and sister. Then Sieglinde knows that the sword is destined for Siegmund by his father, and Siegmund with one mighty effort draws it out of the ash-tree. He names the sword Northung (needful). Sieglinde elopes with him and the early morning finds them in a rocky pass, evading Hunding's wrath.

In the second scene we see Wotan giving directions to the Valkyr Brünnhilde, who is to shield Siegmund in his battle with Hunding. Brünnhilde is Wotan's and Erda's child and her father's favorite. But Fricka comes up, remonstrating violently against this breach of all moral and matrimonial laws; she is the protector of marriages and most jealous of her somewhat fickle husband, and she forces Wotan to withdraw his protection from Siegmund and to remove the power of Siegmund's sword.

Wotan recalls Brünnhilde, changing his orders with heavy heart and sending her forth to tell Siegmund his doom. She obeys, but Siegmund scorns all her fine promises of Valhalla. Though he is to find his father there, and everything besides that he could wish, he prefers foregoing all this happiness when he hears that Sieglinde, who has been rendered inanimate by grief and terror, cannot follow him, but must go down to Hel after her death, where the shadows lead a sad and gloomy existence. He wins Brünnhilde by his love and noble courage, and she for the first time resolves to disobey Wotan's orders, given so unwillingly, and to help Siegmund against his foe.

Now ensues the combat with Hunding, Brünnhilde standing on Siegmund's side. But Wotan interferes, breaking Siegmund's sword; he falls, and Wotan kills Hunding too by one wrathful glance.

Then he turns his anger against the Valkyr who dared to disobey his commands and Brünnhilde flies before him, taking Sieglinde on her swift horse Grane, which bears both through the clouds.

In the third scene we find the Valkyrs arriving through the clouds on horseback one after the other. Every one has a hero lying before her in the saddle. It is their office to carry these into Valhalla, while the faint-hearted, or those of mankind not happy enough to fall in battle, are doomed to go to Hel after their death.

There are eight Valkyrs without Brünnhilde, who comes last with Sieglinde in her saddle, instead of a hero. She implores her sisters to assist her and the unhappy woman. But they refuse, fearing Wotan's wrath. Then she resolves to save Sieglinde and to brave the results of her rash deed alone. She first summons back to the despairing woman courage and desire to live, by telling her that she bears the token of Siegmund's love; then sends her eastward to the great forest with Grane, where Fafner the giant, changed into a dragon, guards the Rhinegold and the ill-fated ring, a spot which Wotan avoids.

She gives to Sieglinde the broken pieces of Siegmund's sword, telling her to keep them for her son, whom she is to call Siegfried, and who will be the greatest hero in the world.

Wotan arrives in thunder and lightning. Great is his wrath, and in spite of the intercession of the other Valkyrs he deprives Brünnhilde of her immortality, changing her into a common mortal. He dooms her to a long magic sleep, out of which any man who happens to pass that way may awaken her and claim her as his property.

Brünnhilde's entreaties, her beauty and noble bearing at last prevail upon him, so that he encircles her with a fiery wall, through which none but a hero may penetrate.

After a touching farewell the god, leading her to a rocky bed, closes her eyes with a kiss, and covers her with shield, spear, and helmet. Then he calls up Loge, who at once surrounds the rock on which Brünnhilde sleeps with glowing flames.

WERTHER

Lyric Drama in three acts by Jules Massenet.
Text from Goethe by Blau, Milliet, and Hartmann.

THE scene is laid in Wetzlar, Prussia, in the year 1772. The first act takes place in the house of Lotte's father, who is a bailiff in his native city. He has assembled his younger children to teach them a new Christmas song. While they are practising, two friends of the bailiff enter and invite him to sup with them at the neighboring inn. He declines, and sits down in

his armchair, while the smaller children, climbing on his knees, resume their interrupted song. During this pretty scene Werther approaches. He sees Lotte coming out of the house, becomingly attired for a country ball. She is duly admired by her father and the children. Then she acquits herself most charmingly of her household duties, distributing bread to the children. Werther meanwhile is cordially welcomed by her father. Other visitors come in, and Lotte goes to attend the ball, escorted by Werther.

Sophia, the second daughter, persuades her father to join his friends at the inn and promises to look after the children. As soon as he is gone Albert, Lotte's affianced husband, who has been on a journey, returns. On hearing that Lotte is not at home, he leaves the house again. When night comes on, Lotte returns with Werther. He is deeply in love with her, and she listens to his sweet words like one in a dream, but when her father informs her that Albert has returned she comes to her senses. In answer to Werther's questions she tells him that she promised her dying mother to wed Albert—a confession that leaves Werther a prey to gloom and despair.

The second act takes place in the autumn of the same year. Lotte is married to Albert. She has conquered her sentimental fancy for Werther and is sitting quietly with her husband, enjoying a peaceful Sabbath and the celebration of the village clergyman's golden wedding. Werther is a jealous witness of her happiness; but when Albert welcomes him as a friend he cannot but accept his overtures.

Sophia enters with a large bouquet for the clergyman. She is in love with Werther, but the unhappy young man has eyes for her sister only, who receives him coldly and bids him leave the village.

On seeing Werther so cast down, Lotte repents of her harshness and invites him to celebrate Christmas with her and her husband. But Werther refuses to be consoled and hurries away, notwithstanding Sophia's entreaties, vowing never to return.

The third act takes us to Lotte's drawing-room. She is sitting alone in deep thought. Werther's frequent and passionate letters have reawakened her dormant love for him. Her sister, coming in laden with Christmas parcels, finds her in tears. Unable to console Lotte, Sophia takes her leave after inviting her to spend Christmas eve at her old home.

Hardly has she gone when Werther appears. Unable to keep away from Lotte any longer, he reminds her of her invitation for Christmas; and seeing his letters spread out on the table, he guesses that Lotte returns his love. An impassioned love-scene follows. Half unconscious, Lotte sinks into his arms, but the first kiss of her lover brings her to herself. Tearing herself from his embrace, she flees into her room and bolts the door. After vain remonstrances, Werther rushes out half-crazed.

Albert, returning home, finds no one in. He calls Lotte. She appears, pale and distressed, and her husband perceives that something is wrong. Before she can reply to his questions a servant brings in a note from Werther, asking Albert for his pistol. The husband forces his unhappy wife to hand the weapon to the servant herself. As soon as Albert has gone Lotte seizes her hat and cloak and hastens out to prevent the impending calamity. Alas! she comes too late.

The last scene shows Werther's room, dimly lighted by the moon. The Christmas bells toll. Lotte enters, calling her lover by name. She discovers him lying on the floor mortally wounded. Now that he is lost to her forever, she pours out all her love and for a brief space calls him back to life and sweetens his last moments by a first kiss. He expires in her arms, while from the opposite house the children's voices are heard singing their Christmas song.

ZAMPA

Opera in three acts by Louis J. F. Hérold.
Text by Mellesville.

IN the first act Camilla, daughter of Count Lugano, expects her bridegroom Alfonso di Monza, a Sicilian officer, for the wedding ceremony. Dandolo, her servant, who was to bring the priest, comes back in a fright, and with him the notorious pirate captain, Zampa, who has taken her father and her bridegroom captive. He tells Camilla who he is, and forces her to renounce Alfonso and consent to a marriage with himself, threatening to kill the prisoners if she refuses compliance.

Then the pirates hold a drinking-bout in the Count's house, and Zampa goes so far in his insolence as to put his bridal ring on the finger of a marble statue standing in the room. It represents Alice, formerly Zampa's bride, whose heart was broken by her lover's faithlessness; then the fingers of the statue close over the ring, while the left hand is upraised threateningly. Nevertheless Zampa is resolved to wed Camilla, though Alice appears once more, and even Alfonso, who interferes by revealing Zampa's real name and by imploring his bride to return to him, cannot change the brigand's plans. Zampa and his comrades have received the viceroy's pardon, purposing to fight against the Turks, and so Camilla dares not provoke the pirate's wrath by retracting her promise. Vainly she implores Zampa to give her father his freedom and to let her enter a convent. Zampa, hoping that she only fears the pirate in him, tells her that he is Count of Monza, and Alfonso, who had already drawn his sword, throws it away, terrified to recognize in the dreaded pirate his own brother, who has by his extravagances once already impoverished him.

Zampa sends Alfonso to prison and orders the statue to be thrown into the sea. Camilla once more begs for mercy, but seeing that it is likely to avail her nothing, she flies to the Madonna's altar, charging Zampa loudly with Alice's death. With scorn and laughter he seizes Camilla, to tear her from the altar, but instead of the living hand of Camilla, he feels the icy hand of Alice, who draws him with her into the waves.

Camilla is saved and united to Alfonso, while her delivered father arrives in a boat, and the statue rises again from the waves, to bless the union.

"Zampa" is generally regarded as the most important work of Hérold, and while less popular than formerly, it still keeps a place of its own.

DIE ZAUBERFLÖTE
(The Magic Flute)

Opera in two acts by Wolfgang Amadeus Mozart.
Text by Schikaneder.

PRINCE TAMINO, a youth as valiant as he is noble and virtuous, is implored by the Queen of Night to save her daughter, whom the old and sage high priest Sarastro has taken from her by force. The bereaved mother pours forth her woe in heart-melting sounds and promises everything to the rescuer of her child. Tamino is filled with ardent desire to serve her. On his way he meets the gay Papageno, who at once agrees to share the Prince's adventures. Papageno is the gay element in the opera; always cheerful and in high spirits, his ever-ready tongue plays him many a funny trick. So we see him once with a lock on his mouth by way of punishment for his idle prating. As he promises never to tell a lie any more, the lock is taken away by the three ladies of the Queen of Night. They present Tamino with a golden flute, giving at the same time an instrument made with little silver bells to Papageno, both of which are to help them in times of danger. The Queen of Night even sends with them three boy angels. These are to point out to them the ways and means by which they may attain their purpose.

Now the young and beautiful Princess Pamina is pursued by declarations of love from a negro servant of Sarastro. Papageno comes to her rescue, frightening the negro Monostatos with his feathery dress. Papageno, on the other hand, fears the negro on account of his blackness, believing him to be the devil in person. Papageno escapes with Pamina, but the negro overtakes him with his servants. Then Papageno shakes his bells, and all, forgetting their wrath, forthwith begin to dance.

Meanwhile Tamino reaches Sarastro's castle and at once asks for the high priest, poor Pamina's bitter enemy. The under priests do not allow him to enter, but explain that their master Sarastro is as good as he is sage, and that he always acts for the best. They assure Tamino that the Princess lives and is in no danger. Full of thanks the Prince begins to play on his flute; and just then he hears Papageno's bells. At this juncture Sarastro appears, the wise master before whom they all bow. He punishes the wicked negro; but Tamino and his Pamina are not to be united without first having given ample proof of their love and constancy. Tamino determines to undergo whatever trials may await him, but the Queen of Night, knowing all, sends her three ladies to deter Tamino and his comrade from their purpose. But all temptation is gallantly set aside; they have given a promise to Sarastro which they will keep.

Even the Queen of Night herself is unable to weaken their strength of purpose; temptations of every kind overtake them, but Tamino remains firm. He is finally initiated into the mysteries of the goddess Isis.

In the interval Pamina deems Tamino faithless. She would fain die, but the three celestial youths console her by assuring her that Tamino's love is true and that he passes through the most severe trials solely on her behalf.

On hearing this, Pamina at once asks to share in the trials, and so they walk together through fire and water, protected by the golden flute as well as by their courage and constancy. They come out purified and happy.

Papageno, having lost his companion, has grown quite melancholy and longs for the little wife that was promised to him and shown to him only for a few moments. He resolves at last to end his life by hanging himself, when the celestial youths appear, reminding him of his bells. He begins to shake them, and Papagena appears in feathery dress, the very counterpart of himself. All might now be well were it not that the Queen of Night, a somewhat unreasonable lady, broods vengeance. She accepts the negro Monostatos as her avenger and promises to give him her daughter. But already Sarastro has done his work. Tamino is united to his Pamina, and before the sunny light of truth everything else vanishes and sinks back into night.

STORIES OF MODERN OPERAS

L'AMORE DEI TRE RE

(The Love of the Three Kings)

Opera in three acts by Italo Montemezzi.
Text by Sem Benelli.

ONE night the blind old King Archibaldo could not sleep. Before dawn, he had one of his servants lead him to an open place on the battlements between two chambers where a torch burned through the darkness as a signal to Manfredo, who might suddenly return from the wars. As they sat and talked there, and Archibaldo told how first, as a young chieftain, he had come into Italy, he felt that on that day Manfredo would return to the castle. Restless and perturbed he sought his chamber. . . . Then, as the dawn flamed suddenly, from her chamber, which was over against his, came the young princess, Fiora, and with her the prince, Avito. In passionate embrace they had told their love; since, before the barbarians had taken Fiora, she and Avito had been betrothed. When they heard a shepherd's pipe and saw that the torch was out, Avito knew that the day had come, and went his way. But scarcely had he gone before old Archibaldo wandered again to the battlement, and though Fiora stood in silence, yet did he feel her presence. He bade her tell him what she did there when all the castle was still asleep. She evaded his questioning and lied to him unfalteringly. By intuition and by the promptings of his suspicious spirit, he knew that she did not speak the truth, and that she had had a lover with her. But for Manfredo's sake and for the pride of his line he determined to keep the secret. Then, all of a sudden, out of the distance gleamed the trailing line of Manfredo's spearmen; soon his trumpet sounded, and now he was upon the battlement in his father's embrace and telling how he had forsaken the siege in longing for Fiora, his wife. Yet when she came from her chamber to greet him she was cold and distant, albeit in a speech of great affection Manfredo told his love for her. As they went again to her chamber, the old man, bitter and troubled, suspecting and fearing, thanked God that he was blind.

The second act deals with Manfredo's stay of many days in the castle and his frantic wooing of Fiora. Then it came to pass that he must return to the wars. When he took leave of her on the great terrace in the warm light of the afternoon, he begged her that she give some sign of her affection. She relented. Then he told her that as he and his host descended from the castle and wound away into the valley they could long see that terrace. On it she, Fiora, was to stand and wave her white scarf so long as she could see Manfredo, to be a token of her affection. She said that she would do all that he had charged her. Thereupon Manfredo departed as one distraught between loving anticipation and haunting dread. Fiora waited until Manfredo went down into the valley and until her handmaid brought her the scarf. Musing sorrowfully, she stood thus upon the highest part of the terrace.

Of a sudden, at the foot of the steps behind her, called Avito, for he had not quit the castle at dawn; one of the guardsmen, in loyalty to his prince, had harbored him. Avito entreated Fiora out of his love and despair, while she, feigning cold anger, bade him go his way, and fell a-waving of her kerchief. Yet still did Avito entreat and proclaim his passion and kiss the golden fringe, the hem of her mantle; for her hand had embroidered it. Then, more and more slowly did she wave the scarf, until at last it was as lead in her hand. Then came she swiftly down from the high place and fell weeping upon Avito's breast, giving herself utterly to him. In the sunset they sat upon the great stone seat and drank their fill of love, knowing not that old Archibaldo was stealing upon them. Though he was sightless, yet did he hear and know, and a great and bitter lust of vengeance came upon him. But Avito evaded him in his blindness, and Fiora, though she flaunted her lover cruelly in the old man's face, would not tell his name. Then the old king, beside himself, seized her by her false throat and strangled her and she lay dead upon the great seat. . . . As he stood before her body to hide it, Manfredo came striding out of the gathering night. For when he had seen the kerchief drop from Fiora's hand fear had come upon him that ill had befallen her. His father told him what ill had really befallen and what he had done. Hearing this, Manfredo cried aloud that there was such love, then in the girl's heart —a love that was stronger than life—yet she would not give it to him. He would fain know to whom she had given it. Old Archibaldo knew not, and when Manfredo shrank from him, he cast Fiora's body over his shoulder and went his way.

The third act is cast in the crypt of the castle, wherein the image of the Crucified looked down upon it, stood Fiora's bier all spread with white flowers and white candles at her head and feet. Around her the women, young and old, of the castle made their moan, and the distant choir answered them, hymning God, who is Lord of Death as He is of Life. Between their chants they whispered that Fiora had been slain in vengeance. Then out of the darkness came Avito. By Fiora's bier he knelt and cried that he might die with her. But when he kissed her cold lips they were hot with a poison that the crafty old king had smeared upon them as a snare wherein to catch him whose mistress she had been. When the poison spread through Avito's veins and he was like to die, Manfredo came also to the bier. He saw Avito and knew,

but he would not slay him, since he, too, had come to die by the poison of a woman's lips. Then in the darkness, old Archibaldo seized him as Fiora's lover, but when he knew that it was his son who was dead, too, he cried that all were gone where there is only darkness.

ARIANE ET BARBE-BLEUE

(Ariane and Blue Beard)

Opera in three acts by Paul Dukas.
Text by Maurice Maeterlinck.

A LARGE and splendid hall in Blue Beard's castle ushers in the first scene. Through the windows the angry voices of a crowd of peasants are heard, who have gathered to witness the return home of the infamous Blue Beard, accompanied by his sixth wife. They know the fate that has befallen the other five, and wish to save this one—the most beautiful of all—from becoming a victim like the rest. But all they can do is to shout a warning to her and to accuse the husband who is escorting her home. . . . Suddenly the windows close, shutting out the tumult of the crowd, and Ariane, accompanied by her nurse, appears in the hall. Ariane, who has heard of the five wives, does not believe that they are dead. She tells the nurse so, and adds that through her husband's love for her she will get to know his secret. Her first act must be disobedience. He has given her six silver keys, which she may use to open his bridal treasures. But the seventh key, a golden one, she is forbidden to use. This is the most important to her; so she throws the others away. The nurse picks them up, and noticing that around the hall there are six doors with silver locks, she opens each door in turn. There are indeed treasures within! The first key unlocks a vault in which amethysts are stored in vast quantities, and which now come tumbling into the room, to the astonishment of the two women. The second vault contains the most beautiful sapphires, and these, too, roll out upon the floor. The third vault is filled with rare pearls; the fourth with emeralds; the fifth with rubies, tragic in their blood-red color, and the sixth with diamonds of the purest water, whose beauty astounds Ariane. So far it was the nurse alone that had gone into raptures over the jewels, but the diamonds are too beautiful for even Ariane to resist. She bedecks herself with them. Then, looking farther within the vault, she sees an inner door whose lock is of gold. Going in, she inserts her key and opens the door. A low, muffled chant, which grows louder as it continues, greets her ear, and she is convinced it is the voices of the other wives, entombed below. She is about to descend into the vault, in spite of the protests of the nurse, when Blue Beard enters. He demands of Ariane how she dared to disobey him, but promises to pardon her if she will forego her curiosity. This she will not do—she must "know all." Blue Beard tries to drag her away, and she cries out. Her cries are heard by the peasants without, and stones are thrown through the windows. The nurse opens the door of the hall, admitting the angry crowd which gathered, hesitatingly, upon the threshold. Blue Beard draws his sword to defend himself, but Ariane, calmly approaching the peasants, gently pushes them back and closes the door. "He has done me no harm," she tells them.

In the second act the scene has changed to the underground vaults, below Blue Beard's castle. Ariane and the nurse, taking advantage of Blue Beard's absence, set off in search of the five wives, whom Ariane suspects are imprisoned here. Ariane, with the aid of the lamp she carries, penetrates the deep gloom of this subterranean prison and discovers the five wives—Melisande, Bellangére, Alladine, Ygraine and Selysette—all huddled together in a corner. They are in rags, with disheveled hair and pallid countenances that little suggest the beauty which was formerly theirs. Ariane caresses them and tries to calm their fears, assuring them that she has come to rescue them; but they cannot believe this possible, they have been so long confined in this dark, dreary prison. While they are talking, Ariane's lamp is extinguished by accident, and the group is plunged into darkness more intense than ever. Selysette, however, knows the location of her prison and directs Ariane's attention to a distant glow that dimly illumines one corner of the vault. Ariane bravely goes on till she discovers a trap-door, which she opens. Above this trap is a glass skylight which Ariane shatters, admitting the glare of daylight. Following the example of brave Ariane, they clamber up through the opening and joyously disappear into the golden sunlight.

The third act returns to the hall in Blue Beard's castle. The jewels are still flashing upon the floor and in the niches in the wall. The five rescued wives stand before mirrors arranging their hair and adjusting the beautiful gowns they have found and appropriated. Ariane, going from one to the other, advises and assists them. They have been unable to escape from the castle, as all the gates are locked, but Ariane knows that the peasants are without, hidden behind the hedges, and that they are watching over them. She expects that Blue Beard will presently return with assistance, and she wishes his five wives to appear before him as beautiful as possible. She therefore suggests to them how best to enhance their charms by a proper attention to their costumes, and by selecting the most becoming jewels from the great abundance before them. While they are thus engaged, the nurse enters, terrified, with the news that Blue Beard is returning; this she has heard from one of the guards, who, unseen by the wives, has been watching them in their master's absence. The five wives are alarmed by the news, but Ariane reassures them. They then ascend to one of the windows, whence they watch the fight between Blue Beard (first assisted by negro attendants, later by the guards) and the enraged peasants, who, being victorious, are about to throw Blue Beard into the moat, when the wives, seeing their purpose, shout to them to spare him. Blue Beard is then brought into the castle hall where the wives are waiting in terror; all save Ariane, who calmly opens the doors to admit the angry, noisy crowd. Blue Beard, bound, and helpless with his wounds, is now at the mercy of his wives, to whom the angry peasants deliver him for vengeance. Ariane dismisses the mob and after they have gone she cuts the cords that bind Blue Beard, and, assisted by the

wives, attends to his wounds and revives him. Blue Beard is astonished on opening his eyes to see these beautiful women around him, and can hardly believe that they are the wives he imprisoned. His gaze travels to Ariane, however, and when she approaches to bid him goodbye he tries to keep her. But Ariane's work is done and she must leave him to the love and attention of the others. She asks them each in turn if they will come with her, but none of them will now leave Blue Beard, and thus she goes forth alone.

BORIS GODOUNOFF

Opera in four acts and prologue by Modest Moussorgsky.
Text founded upon Pushkin.

THIS story is about a Tartan upstart, one Boris Godounoff, who climbed up into a high place in the councils of the Czar Ivan the Terrible, and was made regent during the minority of Ivan's son. He used his power to bring about the murder of the heir, Demetrius, and, after pretending to hesitate and be very reluctant, he ascended the throne. Once he had attained his ambition his conscience began to trouble him, and when there arose in the west a claimant for the throne, pretending to be the murdered heir Demetrius, his fears preyed upon him day and night. Boris began to pray that the false Demetrius might prove to be the true one, so that he might be free from the guilt of murder. But the officer whom he had commissioned to execute the murder assured him that the lad had been actually killed, and Boris died terror-stricken by terrible visions.

In the first scene, a street in Moscow, the people are mourning the state of Russia, whose royal line has been extinguished, and are begging Boris to ascend the throne. He appears and refuses. The second scene, taken almost in its entirety from Pushkin, shows a lonely cell in which the monk Pimen insinuates into the mind of a young monk, Gregory, that he is the true Demetrius, son of the dead Czar. In the third scene Boris accepts the crown and is joyfully acclaimed by the populace. The fourth scene is an inn on the frontier of Lithuania, where the false Demetrius, accompanied by two drunken tramps, is seen on his way to Moscow to proclaim himself the true Czar, and narrowly escapes arrest at the hands of the police. Next we see the palace of the Czar, with Boris in conversation with his young son Feodor, and later receiving reports of the uprising of Poland on behalf of the false Demetrius. Already conscience has begun its deadly work. The two scenes following are inserted for the sake of the love *motif*. There are gay doings at the home of a noble Polish lady, Marina Minishek. In the course of the scenes Marina talks with a Jesuit priest, who knows of the pretender's attention to her and hopes through her to make the Roman Catholic religion the official faith of Russia. The second scene closes with a love duet between Marina and Gregory. The next scene shows Boris, surrounded by the Boyards, discussing measures of state. An interview with Pimen dispels any possible hope that the true Demetrius may not after all have been murdered, and the Czar, after bidding farewell to his son, falls dead. The last scene shows the gathering of the people to support the pretender, and the acclamation of him as he approaches with his army. The final scene is usually played before the one preceding in order that the opera may end with the death of the chief figure. But Moussorgsky's intention in placing the scenes as he did is evident. Boris, for all the interest attaching to him, is a subordinate figure. The hero of the opera is the Russian people. It is the people which dominates the last scene, as it did the first, presenting a national drama which is greater than any individual.

LE COQ D'OR

(The Golden Cock)

Opera in three acts by Rimsky-Korsakov.
Text founded upon Pushkin.

AN old astrologer opens the work by declaring that, although the opera is

> A fairy tale, not solid truth,
> It holds a moral good for youth.

The first scene is laid in a hall in the palace of King Dodon. He is tired of his royal responsibilities, and especially of the perpetual warfare with his hostile neighbors; he wants to rest. First he asks the advice of his heir, Prince Gvidon; then of his second son, then of his generalissimo, Polkan.

Very soon the whole assembly is in an uproar over the best way out of the difficulty; then the Astrologer arrives upon the scene. He offers to give King Dodon a golden cock which will always give warning in case of danger. At first the King does not believe him, but the cock is produced and at once proclaims: "Kikeriki! Kikerikou! Be on your guard; mind what you do!"

The King is delighted and feels that he can now take his ease. He offers to give the Astrologer whatever reward he asks. Dodon's bed is brought in, and the chatelaine of the palace tucks him up and keeps watch until he falls into a sound sleep. Suddenly the shrill crowing of the Golden Cock awakens the King and his attendants. The first time this happens he has to send his unwilling sons to the war; the second time he is obliged to go himself.

In the second act, Dodon and his general, Polkan, with their army, come to a narrow pass among the rocks, after the battle is over. Here Dodon comes suddenly upon the dead bodies of his two sons, who have apparently killed each other.

The wretched egotistical King is reduced to tears at the sight. His attention, however, is soon distracted, for, as the distant mist clears away, he sees under the shelter of the hillside a large tent lit up by the rays of the rising run. He thinks it is the tent of the hostile leader. But, to the great astonishment of the King and his Voyevode, a beautiful woman emerges from the tent, followed by her slaves bearing musical instruments. She sings a song of greeting to the dawn.

Dodon approaches and asks her name. She replies modestly that she is the Queen of Shemakha. Then follows a long scene, in which she casts her wiles on

the old King until he is hopelessly infatuated with her beauty. Her recital of her own attractions is very complete, and soon she has completely turned old Dodon's head. She insists on his singing and mocks at his voice; she forces him to dance until he falls exhausted to the ground, and laughs at his uncouth movements.

Finally, the Queen of Shemakha consents to return to his capital and become his bride. Amid much that is genuinely comic there are touches of grim realism in this scene, in which the indolent and sensual old King is fooled to the top of his bent by the capricious and heartless Queen.

The curtain rises in the third act upon another of those scenes of bustle and vigorous movement characteristic of Russian opera. The people are awaiting the return of King Dodon. "Jump and dance, grin and bow, show your loyalty, but don't expect anything in return," says the sardonic chatelaine, Amelfa.

Then enters a wonderful procession which reminds one of an Eastern fairy tale: the advance guard of the King; the Queen of Shemakha, in a bizarre costume, followed by a grotesque cortège of giants, dwarfs and black slaves. At this juncture the Astrologer makes his appearance, and a storm, long threatening, bursts over the city. The King gives a flattering welcome to the Astrologer and expresses his readiness to reward him for the gift of the Golden Cock. The Astrologer asks nothing less than the Queen of Shemakha herself. The King refuses with indignation and in his wrath hits the Astrologer over the head with his scepter. General consternation reigns in the crowd. The Queen laughs a cold, cruel laugh, but the King is terrified, for he thinks that he has killed the Astrologer.

Suddenly the Cock gives out a shrill, threatening cry; he flies on to the King's head, and with one blow of his beak pierces his skull. The King falls dead. A loud clap of thunder is followed by darkness, during which the sarcastic laugh of the Queen is heard. When it grows light again Queen and Cock have both disappeared, and the unhappy and bewildered people sing a mournful chorus of regret for the King.

The opera concludes with a short epilogue in which the Astrologer bids the spectators dry their tears, since the whole story is nothing but fiction, and in the kingdom of Dodon there were but two real human beings, himself and the Queen.

LE DONNE CURIOSE

(The Inquisitive Women)

Musical Comedy in three acts by Ermanno Wolf-Ferrari. Text by Luigi Sugana.

A ROOM in a clubhouse, the members playing chess and chatting, opens the play. Florindo is sighing like a furnace for his sweetheart, Rosaura, the daughter of Ottavio. The members talk over the efforts of their wives and daughters to fathom the secrets of the organization, but Florindo only sings of his sweetheart. Leandro, who is a bachelor, suggests a dinner for the evening, and they all agree to allow old Pantalone, the president, to pay for it. He comes in and agrees. His servant, Arlecchino, appears and is told to order a fine spread for that evening at ten o'clock. Pantalone insists that the club's secrets must be absolutely kept from the women.

The next scene is laid in a room in the home of Ottavio, who is late for dinner, detained, of course, at his horrid club. His wife, Beatrice, and his daughter Rosaura, are suspicious; Beatrice feels sure they gamble there, Rosaura's theory is that they meet women there. Elenora, a neighbor, drops in and she is positive that the men are merely alchemists looking for the philosopher's stone. Colombina, a maid, rushes in breathlessly and announces that she has discovered that the club is looking for buried treasure. And now Arlecchino, who is secretly courting Colombina, comes in, the women pounce upon him with their various ideas as to the object of the club, he agrees with all of them. They turn upon him in a rage, he flees, leaving the women as mystified as ever, but each still positive that her theory is the correct one. Ottavio comes home and his wife tries to wheedle out of him the secrets of the club. He goes off in a huff, she following him. Florindo appears, but Rosaura declares that she will not give him her heart until he tells her the secret of the club. He tries to avoid the question, then Colombina suggests to Rosaura that she try the effect of swooning. She pretends to faint. Florindo is frantic and Colombina tells him that the only way to restore Rosaura is to reveal to her the secrets of the club. Thus she makes him reveal the rule of the club, that no women shall be admitted; that their motto is "Friendship," and the fact that there is to be a supper at ten o'clock; every member having his own key. Colombina then gets rid of him and speedily revives Rosaura.

A room in Lelio's house introduces the next scene. His wife is going through his pockets in true wifely fashion. She finds two new keys with a letter from Pantalone saying that the locks have just been changed. Crying "Victory! Victory!" she restores the letter, but not the keys. Lelio comes in and she asks him if he is going back to the alchemist's furnace. He is furious at her nagging, and they storm out at opposite doors.

In scene two, a room in Ottavio's house, Colombina tells all that she has learned. Only one thing is lacking—the key to get in with. Beatrice manages to get her husband to change his coat so that she may search the pockets of it. Colombina brings back the things she found in the pockets, and informs Beatrice that she has substituted the cellar keys for the club keys. Beatrice seizes the keys and tells Rosaura that she is too young to go to a men's club. Rosaura, left alone, muses over Florindo, he steals back, but she refuses to relent unless he gives her the keys, so finally he yields to her.

A street in Venice before the clubhouse, with a canal behind, opens act three. Pantalone comes out looking for Arlecchino, who appears loaded with bottles, but has forgotten the candles; he goes inside to get them, and Pantalone follows him. A gondola draws up to the landing and Elenora steps from it, as Arlecchino comes from the clubhouse. Elenora in her terror drops her keys and runs. Arlecchino pockets them and goes on his way as Colombina, disguised as a man, enters with Beatrice from a side

street. Beatrice hides as Pantalone comes out, and seeing Colombina give the password "Friendship." He soon finds out that Colombina is only a disguised woman, and snatches the keys from her. She runs off, leaving Pantalone wondering who the traitor is who has given the club keys into a woman's keeping. Pantalone goes back into the club. Lelio and Ottavio come up. Lelio is puzzled at not finding his keys in his pocket. Florindo appears. Ottavio twits him about his love for the capricious Rosaura. Ottavio, about to open the club door, finds that he has the cellar keys in his pocket. He turns to Florindo for his. Florindo in some confusion says that he left them at home. The three locked out members knock, and Pantalone comes to the door in a very bad temper and shows the keys that have been found. Lelio and Ottavio follow him into the club, but Florindo remains, seeing a servant with a lantern preceding a woman. He conceals himself, and Rosaura, masked, follows her servant; the servant is about to put the key in the door when Florindo snatches it from him. Rosaura drops her mask and the servant runs away. Florindo reproaches Rosaura for trying to betray him, and entering the club, slams the door behind him. Arlecchino, who has seen this quarrel, catches Rosaura as she faints. While he is wondering what to do with his burden, Beatrice and Elenora appear. Beatrice, recognizing her daughter, faints in Arlecchino's other arm. Colombina runs and prepares to faint also, but Arlecchino reminds her that he had not arms enough for three. The women recover and begin to cry. They now round upon Arlecchino. Colombina tries to bribe him with caresses; Beatrice offers him money; Rosaura offers him earrings; Colombina offers him a dinner and kisses. But he refuses them all. Then they turn upon him in a fury, and he perforce surrenders the keys. They open the club door and enter while Arlecchino, picking up the lantern, looks up and down the street, ironically calling out, "Are there any others who want to get in?"

A room in the clubhouse, with a heavy door leading to the dining-room, is scene two. The members of the club are congratulating Pantalone, who warns them not to give to a woman the keys either to a door or to their hearts. Arlecchino announces supper, and the members enter the banquet-room. When the door is closed the four women steal from their hiding-places, somewhat surprised to find that the mysterious activity of the club consists of a simple stag supper. The men hear laughter, and the women, taking turns at the keyhole, describe what is going on. They grow hungry at the sight of the banquet, and when Arlecchino comes in at a side door with a dish of tarts, they rob him of them. They struggle so frantically for the privilege of peeping through the keyhole, that they push the door open. The club members arise in amazement from the table, and Pantalone exclaims that he has heard of showers of frogs, and showers of larks, but never before of showers of women. The women apologize for their suspicions and are forgiven. One of the members begins to play the spinet and Pantalone chucks Colombina under the chin. Arlecchino protests that her hand belongs to him, and she gives it to him—over the ear. A minuet is begun, and it gradually develops into a livelier and livelier dance, during which Pantalone gives Arlecchino a clip over the head and sends him face downward into a large dish of whipped cream. The dance breaks up with a general cry of the club's motto, "Friendship."

LA FANCIULLA DEL WEST

(The Girl of the Golden West)

Opera in three acts by Giacomo Puccini.
Text by Zangarini and Civinini.

READERS of Bret Harte will see in the drama a picture of the life of a California which has completely passed away—the California of the 1849 gold-hunting craze, where pistols took the place of courts of law, and where a rough and ready code of honor did duty for ethics. In this atmosphere the orphan Minnie, "the Girl," has lived for some years without stain or soil, besides teaching the miners their Sunday-school lessons. She is very pretty and is looked up to as a sort of goddess. The sheriff of the neighborhood, one Jack Rance, is very much in love with her, and although married to a woman back East, is anxious to marry her. In the first act we see the goings-on of the "Polka" bar-room, where the miners gather and drink after their day's work. They gamble and nearly lynch a cheater. They hear the reports of the "greaser" robber Ramerrez, and listen to their Sunday-school lesson from Minnie. The girl, on her side, listens to Rance's proposal of marriage, and rejects him because he is married; moreover, she dislikes him. Then a certain Dick Johnson enters. Minnie knew him in the old days, and promptly falls in love with him. The miners go out in search of the robber Ramerrez, and leave Johnson and Minnie to a duet which is one of the best things in the opera.

The second act deals with the same night in Minnie's cabin. Johnson comes to call on her, as prearranged, and Minnie, amid the roaring of the wind, receives her first kiss. Johnson hides as Rance enters to tell Minnie that her beau is no other than Ramerrez the robber. After Rance has gone, Johnson confesses the truth to Minnie, but says that his life changed the moment he met her, and vows to go out and meet his fate like a man. He leaves, a moment later falling back into the cabin, bleeding with pistol wounds. Minnie's love thrusts aside every consideration and she hides him in the garret. Rance enters in search of his prey. After having gone over the whole place he is convinced that no one is there, but just as he is leaving a drop of blood falls upon his hand. Searching once more, he finds Johnson in the garret and makes him come down. Minnie pleads with him, and finally arranges to play a game of cards; the bargain being that if she wins, her lover's life is to be spared; if she loses, she is to marry the sheriff. They play, while Johnson looks on. Rance has promised to be a sport, and to abide by the result of the card game, but Minnie has not the slightest intention of losing. So she commits the most heinous sin of the times, she hides a card in her stocking and cheats to win,—without being caught. Rance loses, accepts his fate and leaves.

But Johnson still has to escape the mob. In the

last act, in the forest, they are waiting for him. While trying to escape, he is captured, and is about to be hanged when Minnie appears. She pleads with the men, and wins them one by one to her side. They agree to free her and her lover, and the two depart for another and distant home, while the sunset reddens the great trees of the forest.

FRANCESCA DA RIMINI

Opera in four acts by Riccardo Zandonai.
Text by Gabriele D'Annunzio.

FRANCESCA, daughter of Guido da Polenta, for state reasons, is to be married to Giovanni, known as Gianciotti, the malformed son of Malatesta da Verrucchio. But as Francesca would certainly refuse to marry the lame and deformed Gianciotto, she is introduced in the first act, by means of a well-laid plot, to his handsome younger brother, Paolo, known as il Bello. Under the impression that Paolo is her destined bridegroom, Francesca falls deeply in love with him at first sight; he also falls passionately in love with her, although they do not exchange a single word.

The next act shows a fight in progress between the Guelfs and Ghibellines, and on the platform of a tower of the Malatesti, Francesca, now married to Gianciotto, meets Paolo and gently reproaches him for the fraud practised on her. He protests his innocence of the plot and reveals his intense passion for her. Gianciotto brings the news of Paolo's election as Captain of the People and Commune of Florence. Paolo departs for Florence.

In the third act Francesca, in her luxurious apartment, is reading the story of Lancelot and Guinevere to her women. They then dance and sing in celebration of the advent of Spring, until, on a whispered word from her slave, Francesca dismisses them. Paolo, sick with longing for her, has returned from Florence. He enters; they continue reading the story of Guinevere together, until, no longer in control of their feelings, they let their lips meet in a long kiss.

In the fourth act Malatestino, Gianciotto's youngest brother, who himself cherishes a guilty love for Francesca, has discovered her secret meetings with Paolo, and betrays them to Gianciotto, who determines to find out the truth for himself. Accordingly, he lies in wait outside Francesca's door, and surprising her and Paolo together at early dawn, he slays them both.

I GIOJELLE DELLA MADONNA

(The Jewels of the Madonna)

Opera in three acts by Ermanno Wolf-Ferrari.
Text by Golisciani.

IT is the afternoon of the festival of the Madonna, and the little square by the sea, where stand Carmela's house, Gennaro's workshop, and Biaso's hut and tavern, is crowded with merrymakers of all sorts. Thus opens the play. When the crowd is somewhat dispersed, Gennaro works at his anvil on a wrought-iron candelabrum. Totonno twits him for being so serious. When he is gone, Gennaro kneels before the anvil as at an altar and pledges the gift to the Madonna. Maliella rushes out of the house in disarray, rebuked by her foster-mother, Carmela. Gennaro, her foster-brother, protests against her reckless ways, and she accuses him of jealousy. Biaso, the scribe, gives her a paper cap and she sings the "Canzone di Cannetella," while a chorus of Camorrists come over the bay. Then Maliella dashes out, followed by a crowd of young men; and Gennaro pours out to his mother, Carmela, the story of his jealous anguish. The mother tells how, when Gennaro was a sick baby, about to die, she vowed to adopt a misbegotten infant girl if the Madonna would spare Gennaro's life. Maliella has turned out badly, but Carmela hopes that marriage with an honest man will reform her. The Camorrists chase Biaso and threaten him because he has protested against their pursuit of Maliella. Among them is Rafaele, their chief. He seizes the girl in his arms and sings of love. She tries to escape, but they surround her and sing a mock serenade. She defends herself with a sharp hatpin, and stabs Rafaele in the hand. He kisses the wound made by her "kiss of steel," and thrusts a flower on her bosom. She throws the flower away.

The crowd now appears to watch the procession of children in white, preceding the image of the Madonna. During the procession Rafaele pours out his love and asks her if she wishes to be adored kneeling, and if she wishes him to steal the Jewels of the Madonna for her. Gennaro appears and warns her against Rafaele. When Maliella defends him, Gennaro orders her into the house, and is about to attack Rafaele; but the procession reappears, and all must kneel.

Act two is laid in the garden of Carmela's house in the evening. Maliella stands near the railing looking longingly toward the sea. Carmela bids them good-night and goes in. Maliella turns on Gennaro, saying that she is sick of this gloom and is going away. She goes inside and can be seen at her window packing her things, as she sings a popular love song. She comes out with her bundle and Gennaro checks her, lovingly embraces her and pours out his devotion. She is astounded, but says she could only love a man of reckless courage like the one who had offered to steal the Jewels of the Madonna for her. Gennaro is horrified, but when she starts to go he prevents her, and she storms back to her room in a rage, leaving him alone with his lawless temptation. At last he goes to a tool chest and, taking out skeleton keys and files, steals away like a thief.

A group of serenading Camorrists, among them Rafaele, appear and call upon Maliella to open her window. Maliella appears, Rafaele makes love to her and promises to make her queen of his band. At last she embraces him through the bars of the gate just as a warning is given that Gennaro is returning. Rafaele disappears as Gennaro comes back horror-stricken at his deed. He carries a bundle, which he opens at Maliella's feet. It contains the Jewels of the Madonna. Maliella is terrified, but Gennaro, with passion declares "The Madonna knows that I am guiltless." Fascinated, Maliella takes up the necklace and notices that it smells of incense. She puts on the diadem and the bracelets, wishing that Rafaele might see her so. Gennaro embraces her

with wild fervor and she, almost in a trance of horror, imagining him to be Rafaele, yields to him.

The headquarters of the Camorra are shown in act three. Among the crude ornaments is a fresco of the Madonna, and a little altar behind a curtain. The Camorrists are drinking heavily, and three women join in their revel. When Rafaele appears the girls twit him with his infatuation for Maliella, but he sings in her praise. A curtain is drawn in front of the fresco of the Madonna, and a wild orgy begins. In the midst of it Maliella pounds on the door and rushes in, appealing for help against Gennaro and his revenge. She faints in Rafaele's arms, and he orders the Camorrists to bring him Gennaro, alive or dead. He turns upon Maliella, crying, "You belong to Gennaro, go to him," and hurls her to the ground. As she falls, her shawl falls open and exposes the jewels. The other women surround Maliella in amazement. In the distance Gennaro is heard bemoaning his sin. Then the noise of the attack upon him is heard and he bursts into the room pursued by the Camorrists. He bares his breast, calling on them to kill him. Seeing Maliella, he rushes toward her with a despairing cry, but she looks upon him with loathing, tearing off the jewels and flinging them at his feet, crying that Gennaro had stolen them from the Madonna. The men recoil, and the women drop to their knees, mumbling a litany. Rafaele declares that Maliella's soul is damned, and she dashes out to drown herself. Rafaele protects Gennaro from the attacks of the Camorrists. In the distance the church bells ring the alarm, showing that the theft has been discovered. They all flee in terror, leaving Gennaro alone. He gathers up the jewels, kisses them with reverence and staggers to the altar, where he lays them before the Madonna imploring her pity. A ray of light from the rising sun shines through the window and falls upon the jewels. Gennaro takes it for a sign of forgiveness. Finding a knife on the ground, he calls aloud for his mother not to weep for him; slowly pressing the knife into his breast. As he falls, he sees Maliella's scarlet wrap on the ground. He kisses it, and pillows his dying head on it as the birds break out into song. An angry mob appears at the door, but, seeing Gennaro dead, halts on the threshold.

LA HABAÑERA

Opera in three acts by Raoul Laparra.
Text by Raoul Laparra.

A STORY of legendary character told in three acts. Two brothers, Pedro and Ramon, living in a Castilian village, love Pilar. Pedro is the successful suitor. In the first act, during a festival of the people, Ramon gets into a quarrel with his brother over the girl and kills him while the Habañera is being sung and danced in the streets outside. The dying man prophesies that if Ramon does not confess, the Habañera will return each year, lacking a day, after the murder, to haunt him. In the second act Ramon and Pilar are married and living in their cottage. It is just a year after the murder, and Ramon is apprehensive. There are knocks at the door, and three blind musicians enter, playing a ghostly tune. Ramon recognizes it as the Habañera. Then he sees behind the blind men the ghost of Pedro, who warns him that if he does not confess he will return the next night and take Pilar with him. In the third act Pilar and Ramon are in the cemetery at midnight, just a year after the murder, paying their respects to the dead Pedro over his grave. The priests in the nearby chapel sing a death hymn. Ramon is terrified to discover that this hymn is only the Habañera in a new form. He sees Pilar becoming weak and faint over the grave. He struggles to confess his crime, but the words will not come out. Pilar sinks down dead on the grave, and Ramon in agony shrieks to the heavens the confession of his sin.

KÖNIGSKINDER

(Kingly Children)

Fairy Opera in three acts by Engelbert Humperdinck.
Text by Rosmer.

IN a small sunlit glade in the Hella Mountains the first act takes place. Here stands the hut of the Witch, and all about stretch the woods. With the Witch lives the Goose-Girl, who is discovered lying beneath a linden-tree tending her flock. The Witch appears, scolds the Girl, and orders her to assist in preparing a magic pasty that will kill whoever may eat of it. The Goose-Girl rebels and asks the Witch to allow her to go down into the world below, where she might be happy. The Witch refuses, telling her that all mankind is hateful. From the hillside comes a youth clad in a shabby hunting costume; on his stick a bundle. He is, in reality, the King's Son; and in the bundle he bears a royal crown. The King's Son tells the Goose-Girl of his wanderings through the hills and that he was once in the service of a great king. When the Goose-Girl asks what a king may be, he replies by telling her that he is a ruler who guards his subjects in much the same way that she tends her geese. He describes the joys of woodland life and begs her to go a-maying with him; takes her in his arms, and kisses her. As he does so, a gust of wind blows away a wreath of wood-flowers which the Girl has been wearing. The King's Son recovers the wreath, hides it near his heart, and in exchange for it offers the Goose-Girl his crown. The two are about to flee together, when the Girl finds herself fixed to the spot by some magic spell. Thinking that she is afraid to go with him, he says she is not worthy to be his companion. Then leaves her, vowing that she never shall see him again until a star has fallen into a lily which is blooming near by. The Witch reappears, berates the Girl for having wasted her time upon a mortal man, and drives her into the house. Now enter a fiddler, a woodcutter, and a broommaker. The King has just died and they have been sent by the town of Hellabrunn to ask the Witch where the King's Son may be found. The woodcutter and the broommaker are in terror of the old hag, but the fiddler scorns her and her powers. To their queries the Witch replies that the first person who enters the town-gate at noon the following day should wear the crown. The woodcutter and the broommaker return to Hellabrunn, the

town near by, but the fiddler lingers. The Goose-Girl reappears and confides her sorrows to the fiddler, who assures her that she will wed the King's Son. The Witch jeers at this and assures the fiddler that the Goose-Girl is the child of a hangman's daughter. The Goose-Girl, however, does not lose courage, for she feels that her soul is royal. As she kneels in prayer for help, a star falls from the heavens upon the lily, and the Girl, followed by her geese, rushes into the wood to join her lover.

The second act opens in front of an inn near the town-gate of Hellabrunn. The King's Son enters, clad, as before, in his worn garments. The innkeeper's daughter gives him food and drink, and is angry because he will not respond to her advances. Townspeople enter, the tables and benches are occupied, and there is music and dancing. The King's Son offers himself to the innkeeper as an apprentice, but is told that there is no work for him, unless he is willing to become a swineherd. The counselors and well-to-do burghers appear and seat themselvees in a tribunal erected for them. The senior counselor requests the woodcutter to relate his adventures in the wood. He tells of many dangers, purely imaginary, encountered by him in the journey with the broommaker, and the King's Son is amazed at his narrative. The woodcutter asserts that on the stroke of twelve the King's Son will enter the gate in glittering raiment, drawn in a car of gold. The King's Son steps into the circle and asks if the expected monarch might not come clad in rags, but is met with ridicule from the crowd. At the twelfth stroke of the clock the gate is thrown wide open, and the Goose-Girl enters attended by her flock of geese. A few steps behind her comes the fiddler. She greets the King's Son and tells him that she has come to join him on the throne; but the crowd bursts into loud laughter and at last, despite the protests of the fiddler, drives the two forth with sticks and stones. The little daughter of the broommaker is the only one who believes that they are the true king and queen.

In the third act we return to the glade in the woods. It is now winter. The Witch has been burned at the stake for her supposed betrayal of the people, to whom she had promised a new ruler. The fiddler has been maimed and imprisoned for his defence of the two outcasts, and upon his release has come to live in the Witch's hut. He is feeding doves, left behind by the Goose-Girl, when he is interrupted by the arrival of the woodcutter and the broommaker, accompanied by a band of children. They entreat him to return to Hellabrunn, but he refuses. At last, one of the children begs him to lead them in search of the lost king and queen, and he agrees to do so. The woodcutter and the broommaker enter the hut, where, in rummaging about, they discover the poisoned pasty, in a box, which the Witch had baked. The fiddler has entered the wood in the background with the children, and now his song is heard in the distance. As it dies away, the snow begins to fall heavily and it grows darker. The King's Son and the Goose-Girl reappear, hungry and worn with wandering. They pause to rest, and the King's Son knocks at the door of the hut to beg food and shelter. The woodcutter brutally refuses to give them anything. The Goose-Girl draws the King's Son away from the hut and leads him to the hillside. To comfort him, she pretends she is none the worse for the long travels, and, throwing off her cloak, attempts to dance and sing. She soon grows faint and falls. The King's Son then returns to the hut and barters his crown for the poisoned pasty. The outcasts eat it and soon fall asleep, believing themselves in a land of roses. The fiddler reappears with his troop of children, and, too late, they discover those whom they seek. They place the two upon a bier made of pine-branches, and singing, as they move away, a lament for the Kingly Children.

MONA

Opera in three acts by Horatio W. Parker.
Text by Hooker.

MONA was unanimously declared to be the best grand opera, composed by an American to an English libretto, by the directors of the Metropolitan Opera Company, New York, who had offered a prize of $10,000 for such a combination.

The scene of the opera is laid in southwestern Britain; the time, the close of the first century, A.D.

The first act passes in the hut of Arth, a British tribesman. Burned into the lintel above the doorway is the sign of the Unspeakable Name, indicating that here dwells a druid—Gloom, Arth's son. The other members of this household are Enya, Arth's wife; Nial, a changeling, who gazes wonderingly into the eyes of life and is wise in the lore of bird and beast, and the foster-daughter, Mona, last of the blood of the Queen Boadicea. Mona is to wed Gwynn, whose true name is Quintus, his mother having been a British captive and his father being Roman governor of Britain. Gwynn dwells among his mother's people, who are unaware of his real origin. He hopes to reconcile the British and Roman rule, and has influenced the governor toward a more humane and liberal policy. But Gloom and Caradoc, a bard, have long been chief conspirators against Rome, and Mona has been chosen, because of birthright and certain signs, to lead the revolt. She, devoutly believing in her mission and eager for usefulness, dreams of great deeds. Of all this Gwynn has suspected nothing. Mona now reveals to him that she has been "sealed" for a great adventure. Arth strides in and flings at her feet an unsheathed Roman sword, taken from a soldier whom he has slain in violation of the peace. Mona recognizes the sword as one she wielded in a strange dream she had, the meaning of which none can tell her. She is inspired to a prophetic frenzy, which is increased by the arrival of Gloom and Caradoc. Caradoc, Arth, and Gloom formally declare the peace broken; and Gwynn is led to swear fellowship in their conspiracy. Mona dons druidic robes. Gwynn seeks to sway her from her purpose; but, urged by Gloom and Caradoc, she repels and dismisses him. Arth, Gloom, and Caradoc do reverence to Mona as Queen. She half turns to follow Gwynn, lets fall the sword, and stands sobbing as the curtain falls.

The second act takes place in an open-air druid temple. Nial is discovered, at evening, dancing with

his shadow and talking to the birds. The governor enters with a few soldiers, whom he orders to seize and torture Nial in order to obtain information. Gwynn suddenly appears, orders Nial's release, and explains to the governor his hope that Mona and he will yet be able to check rebellion. To his plan the governor hesitatingly agrees. When, with falling dusk, the Romans have departed, Mona and Gloom enter and make tally of the British forces. Gwynn, returning, conquers her decision regarding himself; but when he would unfold his cherished designs for peace, she, at once changed and scarcely comprehending his assertion of Roman birth, cries out "Treason!" and calls in the Britons. She cannot, however, deliver him to death, so, declaring that he is a bard, orders that he be bound and led away unhurt. The Britons rally, and to the music of a war-chant rush forth against the Roman town.

The third act is enacted on a small plateau at the forest's edge, facing the Roman town, which stands upon a corresponding rise at the other side of the valley. The attack has been successfully met, and the defeated Britons straggle back to cover. Arth has fallen; Gloom, his right arm broken, stumbles in, half carrying Mona. Mona, in dull grief, bewails the outcome. Gwynn, who in the turmoil has made his escape, finds them, reveals his origin, and seeks Mona's aid. Gloom jeers at him; and Mona, believing he lies, and blaming him for the British disaster and herself for having once spared his life, now slays him with the Roman sword that she has carried. The governor arrives with legionaries and archers, discovers Gwynn's body, in a fierce outburst denounces the Britons, and thus makes known to Mona, before she is led away, how Gwynn, whom she has slain, was the Britons' best friend and the one to have averted their fall.

MONNA VANNA

Drama in four acts by Henri Février.
Text by Maurice Maeterlinck.

AFTER a long siege by the Florentines, the garrison and inhabitants of Pisa are at the last gasp; munitions of war and supplies of food exhausted; the commandant, Guido Colonna, and his officers are desperate. Guido has sent his own father, Marco Colonna, as an envoy to Prinzivalle, the commander of the besieging army; the aged envoy overstaying the expected time, the son is a prey to the gloomiest forebodings. Marco enters unannounced. In answer to persistent questioning, after the first outburst of joy over his safe return, he tells of his hospitable reception by the dreaded foe, and finally, as it can no longer be put off, tells his son that Prinzivalle has agreed to send a great store of provisions and ammunition to relieve the starving Pisans, if Guido, in return, will consent that his wife, Giovanna, familiarly known as Monna Vanna, will come to Prinzivalle's tent the next night, unattended, and clad solely in her cloak; he promising that she shall return to Pisa at the following dawn. Guido, horrified at such a vile demand, plies his father with questions until he learns that Prinzivalle loves Giovanna, although the latter declares that she has never seen him, and further, that Marco has already informed Giovanna of the entire affair. Pressing to know whether Giovanna had said that she would consent, the question is parried by Marco with another: Would Guido consent, and if she did? To this Guido declares that in such a case he would feel that all his love had been but a dream. Giovanna enters, and is incoherently questioned by Guido, who tells her to give his father a reply befitting the baseness of the proposal. She turns to Marco simply saying, "My father, I will go this night!" and Marco, kissing her brow, responds that he knew it. Guido, at first stunned, then frenzied, repulses Giovanna's advances. At this she goes out slowly, without turning back to look at him.

The second act opens in Prinzivalle's tent, where he is busied at a table when Vedio, his lieutenant, enters and tells him that Marco has not returned to give himself up, as he would have done had Giovanna rejected Prinzivalle's proposal. Prinzivalle falls into an ecstasy which is rudely interrupted by the approach of Trivulzio, an official sent by the Florentines to spy upon Prinzivalle, and now openly taxes him with treachery. Trivulzio attempts to stab Prinzivalle, who disarms him and turns him over to the guard. This incident shows the disfavor with which Prinzivalle is regarded by his Florentine employers, grown suspicious on account of his long stay before Pisa. Now his case is desperate indeed, even his life is no longer safe. But Prinzivalle recks not of danger—he is swallowed up in love-dreams. A shot is heard; Vedio goes out to seek the cause, and returns to usher in Giovanna, who, enveloped in her great cloak, hesitates on the threshold, saying, in a choked voice: "I have come as you wished." Prinzivalle tremblingly approaches her, sees a bloodstain on her hand, and learns that the sentry had wounded her. All tender solicitude, he inquires if she suffers,—if she has decided,—if she regrets her decision,—to which she replies: "Was it required that I should come without regrets?" He replies he will let her go free, if she wishes. "You are unclothed, save for that cloak?" and as she makes as if to open it, he prevents her with a swift gesture. Again he asks whether she had seen, on her approach, the herds and the laden wagon-train waiting for the word to depart, and whether she would like to see them move on to Pisa; the signal is given, and the relief wagons start under the flaring torchlight. He now begs her to rest on his couch; then, kneeling at its foot, he seizes her hand and pours out his heart to her, calling to her recollection their meeting in a Venetian garden years ago, when she was a child of eight and he a boy of twelve; recalling each trivial incident; how, after long wanderings, he had returned to the spot to find the house vacant, and worse, that she whom his heart had cherished all those years was the bride of a Tuscan lord. In desperation he had become a mercenary in the Florentine army, until fortune had made him general-in-chief over Pisa's besiegers. The tender, impassioned recital of his faithful love awakens slumbering memories of her childhood and touches Giovanna's heart; still she remains, outwardly at least, firm in her devotion to Guido. But his own love for her is so genuine that she now understands that he means

her no harm; she feels absolutely safe with him. When he asks, "Could you have loved me?" she gently responds, "If I could tell you that I could have loved you, should I not love you already, Giannello?"—Vedio, now reentering in hot haste, informs his master that he has been proclaimed a traitor by the Florentine commissioner who has just arrived in the camp with six hundred men, and that he must fly instantly. When Giovanna asks him whither he would flee, he replies that it makes little difference. But she suggests, then insists, that he, her savior from shame, shall come with her to Pisa, promising him safety and full protection as an honored guest.

The third act opens in a great hall in Guido Colonna's palace, showing Guido, Marco and officers anxiously awaiting Giovanna's return—Guido in the depths of misery, declaring that he will pardon her when "that man" is dead; he curses his aged father as the author of his wretchedness. Outside, the shouts of the citizens are heard; it is Giovanna approaching, borne in triumph by the cheering multitude, and accompanied by Prinzivalle, who shields his face from their curious gaze. As she mounts the stair, Marco embraces her. He wishes to lead her to Guido's arms; but the latter, in imperious tones, bids the crowd and his officers depart and leave them alone. He coldly repulses Giovanna; presently catching sight of Prinzivalle, who stands motionless by himself, he snatches a halberd from a soldier and would strike him, but Giovanna interposes, crying: "It was he who saved me!" "Aye," replies Guido bitterly, "when it was too late!" But as soon as Giovanna has explained that this man who saved, spared and respected her is none other than Prinzivalle himself, Guido, his brain in a whirl, bursts out in savage exultation, calling back the crowd, disregarding Giovanna's protestations, feeling only that he has his hated foe in his grasp. In his frenzy he cannot be made to understand that Prinzivalle has treated Giovanna like a beloved sister; that she, far from being untrue to him in thought or deed, loves him as a true wife should; his distorted fancy depicts her merely as having treacherously lured Prinzivalle into the city to deliver him up to punishment. When Giovanna at last makes him hear that Prinzivalle spared her honor "because he loved her," he is stupefied, and calls upon all present to say whether they believe her; Marco cries, "I believe her!" only to be taunted with being her accomplice in crime. Worn out by conflicting emotions, Guido brokenly calls on Giovanna to tell him the truth, promising that she and the man whom Guido thinks to be her paramour shall both go free if she will but confess. Giovanna restates the exact truth; Guido's mood changes to one of ferocity; he commands that Prinzivalle be cast into the deepest dungeon, telling Giovanna that she shall never see him again. And now Giovanna, outraged, scoffed at by her own husband, and filled with the tenderest pity for the man who had given her back unsullied to her rightful lord, and trusted his life to her word, throws herself between them, wildly exclaiming, despite Prinzivalle's frantic protests, that she has lied, that Prinzivalle had really taken her as he had threatened, that she hates him and only desires vengeance, that she alone will be his jailer; feigning an ecstasy of wild triumph, and pretending to bind Prinzivalle's hands herself while fastening them in such wise that he can readily free himself; at the same time whispering to Prinzivalle that she will rescue him—that she loves him. As he is led away, Giovanna is caught half-fainting in the arms of Marco, who alone of all present comprehends the meaning of the scene. Giovanna finally exacts Guido's promise that the key of the dungeon shall be delivered into her keeping.

The fourth act discovers Prinzivalle in his prison cell, throwing off the fetters with which he was so lightly bound. Abruptly the cell-door opens, and Giovanna herself appears. Prinzivalle rushes forward, they embrace passionately. She, disengaging herself, says, in a low voice, "Silence! we have but a moment! They do not know that I have the key to the other door—come!" And throwing open the door at the back, a flood of sunshine and the fair prospect of green fields meet the astonished eyes of Prinzivalle. It is the open country outside Pisa's walls, and together they go forth to freedom.

NATOMA

Opera in three acts by Victor Herbert.
Text by Joseph Redding.

NATOMA is an Indian girl of pure blood whose name means the "girl from the mountains." The first act is laid on the island of Santa Cruz, one of the Santa Barbara Channel islands. Here live Don Francisco Guerra, a noble Spaniard of the old school, and his daughter Barbara. She is just coming of age, and to-day returns home from her convent studies on the mainland. Don Francisco is seated upon the porch of his hacienda and muses on the flight of time. Soon comes Alvarado, accompanied by his chums, Castro, Pico, and Kagama, to hunt the wild boar in the mountains of the island. Alvarado, a fiery young Spaniard, is a cousin of Barbara and a suitor for her hand. Castro is a half-breed, part Indian and part Spaniard, who hates Spaniard and American alike. The party is received with due Spanish formality and then departs for the hunt, while Don Francisco retires for his siesta. Natoma, the playmate and handmaid of Barbara, appears at the back of the stage with Lieutenant Merrill, an American naval officer, who has visited the island several times. About her neck Natoma wears a small abalone-shell, as an amulet. Merrill bids her tell him the meaning of this amulet, and she recites the legend of her people. He salutes her as queen of this fair domain, but she responds sadly that her father's people have vanished and a stranger now rules. Replying to his questions, she describes Barbara in glowing terms, and then, falling at his feet, begs to be allowed to become his slave. Barbara arrives, accompanied by Father Peralta. Castro upbraids Natoma for spending her time with the white people and bids her come with him, but she spurns him as a half-breed. The hunting party returns. Alvarado serenades Barbara and presses his suit. He taunts her with having fallen under the influence of the *Americano,* and she abruptly leaves him. Castro explains to Alvarado how upon the morrow, when on the great fiesta day the country is assembled to do

honor to Barbara at her coming of age, swift horses may be ready and the girl may be spirited away to the mountains. Don Francisco and Barbara are left on the porch in the moonlight. At last the old man retires. Lieutenant Merrill returns hurriedly and declares his love. A light appears in the hacienda and Merrill leaves. Barbara disappears in the hacienda, while Natoma is seen at the window with a lighted candle in her hands. She seats herself at a table in the window and looks silently out into the moonlight as the curtain falls.

The second act takes place on the mainland in the Plaza of Santa Barbara, with the towers of the mission church in the background. It is just before dawn. Alvarado and his cronies appear and discuss their plans. In an elaborate ensemble the soldiers cheer the flag of Spain carried by the friars on the steps of the church. The plaza begins to stir with life. Don Francisco and Barbara enter on horseback, Natoma walking at Barbara's side. Having dismounted, they ascend the grandstand, where the formal ceremony takes place. Alvarado claims the honor of a dance with Barbara, and they tread the measure of a minuet. Lieutenant Merrill and other officers enter with American sailors. After formal presentations have been made, Alvarado comes forward and demands that the dance be continued. According to the preconcerted arrangement ten or twelve couples now take part. The music breaks into the *pañuelo* or the dance of the proposal, at the climax of which each gallant places his hat upon the head of his lady. Barbara tosses Alvarado's hat to one side and rejoins her father. Castro in an ugly mood breaks through the crowd and, thrusting his dagger into the ground, demands who will dare to dance with him the dagger-dance of primitive California. Natoma responds to this challenge. Castro at first refuses to dance with her, but at last yields to her insistence. As they dance, the leather thongs supporting the railing of the grandstand are quietly unfastened, and Alvarado, smothering Barbara in his *serape,* attempts to make off with her. Natoma passes Castro in the dance and plunges her dagger into Alvarado. Castro is held by the officers. Natoma stands motionless, dagger in hand, while the crowd, quickly sensing the tragedy, is like to fall upon her and tear her to pieces. Lieutenant Merrill draws his sword and, with his men, holds the mob at bay. The great doors of the church open and Father Peralta appears. The people fall upon their knees. Natoma, letting fall her weapon, staggers toward the steps of the church and sinks at the feet of the priest, who exclaims: "Vengeance is mine, saith the Lord."

At the opening of the third act, Natoma is found alone in the mission church, where she lies huddled upon the altar crooning an Indian song. She then depicts the injustice done her race by the white man and invokes the Great Spirit to destroy the strangers. Father Peralta appears and quiets her, as, in simple language, he recalls to her her childhood days with Barbara. She realizes that by accepting the protection of the Church, although her own dream of happiness is ended, she will bring happiness to her idolized mistress. The doors of the church are thrown open and Natoma stands upon the steps of the altar. Father Peralta explains from the pulpit that a crime has been committed and punishment must follow. From the convent garden the nuns enter and kneel. Slowly Natoma descends the altar-steps and walks to where Barbara and Paul are seated. Barbara and Paul come from their pews and kneel before her, while she gently places the amulet around Barbara's neck. She then passes down between the kneeling nuns and stands in the doorway. The nuns rise and disappear into the garden. Father Peralta lifts his hands in benediction, and the orchestra sounds the chords of Natoma's Indian theme of Fate as the doors close upon her.

L'ORACOLO

(The Oracle)

A Music Drama in one act by Franco Leoni.
Text based upon "The Cat and the Cherub" by C. B. Fernald.

THE play opens in the Chinese quarter in San Francisco on the fifth hour of the Chinese New Year's day. With the coming of the dawn the last straggling revellers make their way home from the opium dens, the devout part of the populace going to the temple. Chim-Fen, the proprietor of an opium den, pretends to be in love with Hua-Quee, nurse to Hoo-Chee, the son of a rich merchant named Hoo-Tsin. His real purpose, however, is to get the nurse to steal a fan from the wealthy merchant's house, and to obtain access to the house to further his plans. Win-San-Luy, the son of Win-Shee, a learned doctor, is in love with Ah-Yoe, Hoo-Tsin's niece. At break of day they meet and confess the secret of their love. From the temple comes the echo of a hymn, from the streets are heard joyful songs.

Hoo-Tsin consults the learned doctor, Win-Shee, as to the future of his little son. Win-Shee reads in the book of stars that tragic events are shadowing his life. Hence the title of "The Oracle." Chim-Fen overhears the conversation, and when the street is deserted, save for the little child and his nurse, he awaits his opportunity, and, finding the nurse's back turned for a moment, steals the child and hides him in his opium den. He then goes to the child's father, Hoo-Tsin, and asks for the beautiful Ah-Yoe in marriage should he succeed in finding and restoring the child. Hoo-Tsin accepts, but San-Luy also declares that he will find the child, and asks the same reward that Chim-Fen has asked for. San-Luy suspects Chim-Fen, watches him, and after a fierce struggle succeeds in entering his opium den. He rescues the little boy, but Chim-Fen follows him, and with a hatchet kills him. He then opens a trap-door and thrusts the child into it. Ah-Yoe, at the sight of her lover's dead body, is distraught with grief. Win-Shee, the learned doctor, overpowered with sorrow at the death of his son, determines to discover his murderer.

After an interval the scene opens on the second night. Win-Shee burns the sacred papers and begs the gods to aid him. A cry of distress from the little boy, Hoo-Chee, reaches his ears. He finds him beneath the trap-door and restores him to his father. Win-Shee now waits for Chim-Fen, and the latter, who has been drinking, approaches him. Win-Shee,

with tragic calm, beckons him and makes him sit beside him on a wooden bench. Being convinced of Chim-Fen's guilt, he suddenly attacks him and strangles him with his pigtail. In the distance the step of an approaching policeman is heard. Win-Shee hastily props the body upon the bench beside him, and, as the policeman passes, appears to be quietly talking to the dead man. As soon as the policeman is out of sight the dead body falls with a thud to the ground.

PRINCE IGOR

An Opera in four acts.
Words and music by A. P. Borodin.

JUST as Prince Igor, ruler of Severok, and his followers are about to start out on a campaign against the Khan of the Polovtsy, an eclipse takes place, which is interpreted as a bad omen. Igor heeds neither the warnings of his people nor his wife, and sets out. Skoula and Eroshka, two of his subjects, are bribed by Prince Galitsky, to give him their support. He wants to usurp Igor's place. Igor, unsuspecting the prince's motives, entrusts his wife to his care.

The first scene is laid in the courtyard of Galitsky's house. The people welcome him as their prince. It is a scene of general rejoicing and feasting. A group of young women come up to the prince and ask for the return of one of their number who has been carried off by the prince. He frightens the girls and they run away. Skoula and Eroshka drink and jest.

In the next scene Yaroslavna is alone, lamenting Igor's absence. The young women come in and tell her the story of their friend who was taken away by Galitsky. Just as they are relating the story he enters and the girls run away. Yaroslavna asks him for an explanation of his misdeeds, but he only laughs at her. The Boyards come in and tell the princess that Igor is wounded, and, together with his son, is a prisoner in the enemy's camp. While they are deliberating on a plan of action the tocsin rings the alarm. Flames are seen in the distance. The Boyards draw their swords in defence.

The second act opens in the Polovtsy camp. A chorus of girls sing, accompanied by Kontchakovna, the daughter of the Khan Kontchak. Russian prisoners are led in; among them Vladimir, son of Igor. Ovlour is on guard. Vladimir is in love with Kontchakovna. She promises to be his bride, but he has misgivings, as he is sure that Igor will object to their union. Kontchakovna assures him that her father will consent to the marriage. Igor appears, very much dejected. He is anxious to return and fight for Russia. Ovlour greets him and offers him a horse on which to escape. Igor refuses the offer. Kontchak approaches. He shows great friendship for Igor, treats him with great respect and offers him freedom if he promises to cease waging war on him. He also entertains him with dancing.

In the third act the great Khan Gzak is seen riding in on horseback in triumph. The people welcome him with great rejoicing; and a council of war is held. Igor learns that his city was attacked. The Polovtsky bring in booty. There is feasting and celebrating. Ovlour again suggests flight. The men are all drunk and the opportunity is ripe. Vladimir, the son of Igor, is taking leave of Kontchakovna. Igor tries to draw him away, but she clings to her lover. Igor seizes the opportunity and escapes. The young princess gives the alarm. When her father learns of Igor's escape he is full of admiration for him, and orders his men not to pursue him but retains the young prince as hostage and gives him his daughter. The khans resolve to march upon Russia.

Yaroslavna is alone and bewailing the absence of her husband when the last act opens, and suddenly she sees two horsemen approaching. They are Ovlour and Igor. Her joy is unbounded. Igor tells of his flight upon learning that the town was raided. The prince and his wife go to the citadel. Eroshka and Skoula, both rather tipsy, catch sight of them. They are ashamed of their state and perplexed as to what to do. They hit upon the idea of ringing the town bell. This done, the people rush in and ask what has happened. They are told that the prince has returned. At first they do not believe the news but are finally convinced of the fact. They reward the two vagabond minstrels, Eroshka and Skoula. The prince comes out of the Kremlin, accompanied by Yaroslavna, and is welcomed with great rejoicing.

DER ROSENKAVALIER
(The Rose Bearer)

Opera in three acts by Richard Strauss.
Text by Hugo von Hofmannsthal.

THE spirit of eighteenth-century Vienna shows up as the play begins with a scene in a chamber of the Princess von Werdenberg. The Princess reclines on a sofa, half embraced by the ardent Octavian who professes an all-consuming love for her. In the midst of this impassioned scene the lovers are startled by sounds which they fear are the footsteps and the voice of the Prince von Werdenberg, unexpectedly returning from hunting. Octavian quickly conceals himself, gliding behind a curtain and slipping into the dress of a lady's maid; the anxiety of the Princess is changed to amusement when the noisy, boastful and debauched Baron Ochs of Lerchenau unceremoniously enters her chamber to crave her assistance in his forthcoming marriage with Sophia Faninal. The old rake no sooner sets eyes on Octavian, disguised as a maid, than he makes love to her and invites her to sup with him. Meanwhile the Princess, as was the practice of ladies of quality in those days, has her morning interview with her attorney, head cook, milliner, hairdresser, literary adviser, animal dealer, etc., including a flute player and an Italian tenor, whose business it is to help to divert her.

When Baron Lerchenau departs the Princess asks Octavian to be the bearer of the silver rose, which the bridegroom left with her to be delivered to the bride, Sophia, according to the custom of the time. The first act ends somewhat sadly, the Princess reflecting on the day, not far distant, when her charms will have faded and her power to attract her lover passed away.

In the second act Sophia in her home receives the silver rose sent to her by the Princess in behalf of Baron Lerchenau. Unfortunately for the Baron, Octavian no sooner delivers the rose, and Sophia no sooner receives it, than the two fall desperately in love with each other. In the midst of their new-found joy the Baron enters to be formally presented to his betrothed and to have the contract duly drawn and signed. His arrogant manner and coarse language disgust Sophia. Octavian picks a quarrel with him, draws his sword and wounds him. Sophia weeps and protests she will never marry the Baron. Faninal fumes and rages, declaring his daughter shall marry the Baron or take the veil, for he is socially ambitious and seeks to ally his wealth as a merchant with an aristocratic house. Octavian sets his wits to work to upset all the marriage arrangements.

Disguised as the maid of the Princess, he makes, and keeps, an appointment with the Baron at an inn. There so many tricks are played upon the Baron that he firmly believes he has lost his reason and is in a madhouse. Faces appear in unsuspected places; a widow turns up claiming him as her husband; children rush in and hail him as "papa"; the commissary of police arrests him on a charge of leading young girls astray; and in his attempt to clear himself, he makes a hopeless muddle of it all and is in a terrible fix. The merchant, Faninal, is furious to find his prospective son-in-law in such a disgraceful brawl, and Sophia publicly renounces him. The arrival of the Princess is the signal for the police to withdraw, and for Octavian to reveal himself to the Baron in his proper garments as a man.

And so the play ends, on the whole happily, although it is not all honey to the Princess when she sees her lover carried off by another. However, the love of the Princess for the boy was but a passing fancy, innocent enough, though indiscreet. So all ends happily; everybody satisfied.

SADKO

Opera in three acts by Rimsky-Korsakov.
Founded upon a Novgorod folk story.

A POOR wandering minstrel of Novgorod, one Sadko, sings for the purse-proud merchants of his city, who jeer at him. Maddened by their scorn, he offers to wager them that he will catch goldfish in Lake Ilmen. The merchants bet their goods, and the minstrel his head on the result. Sadko charms the sea-king by his playing on the *guslee,* and secures the fish. Thus becoming rich, he sets sail with a fleet of merchant vessels in search of fresh adventures. A storm comes on, and it is necessary to sacrifice someone to the sea-god. The lot falls upon Sadko, but his good luck is still with him. Again he charms the sea-god, and the only danger is that he may fall in love with one of the beautiful sea-princesses and forget his wife in Novgorod. The king is so delighted at his playing that he dances a dance which shakes the earth and can only be stopped by the destruction of the *guslee.* Finally Sadko is allowed to return to his home and his wife. This he forthwith does, amid great rejoicing.

SNEGOUROTCHKA

(The Snow Maiden)

Opera in three acts by Rimsky-Korsakov.
Founded upon Ostrovsky.

THE Snow Maiden, daughter of King Frost and the Fairy Spring, who, hearing the songs of the shepherd Lel, begs her parents to allow her to become a mortal, is the theme of this opera. The parents consenting, entrust her to the care of two peasants. Fairy Spring tells the daughter to call on her if she ever needs help. The Snow Maiden becomes a mortal, but Lel will have none of her. She is, however, beloved by the merchant Mizgyr, who on her account deserts his affianced bride, Kupava. At the magnificent court of Berendei, Kupava demands justice, but the king, seeing the Snow Maiden, decrees that she shall belong to anyone of his courtiers who can woo her and win her within twenty-four hours. In the subsequent forest scene we see the revels of the people of Berendei. The Snow Maiden, seeing the lovers Lel and Kupava, in desperation calls upon her mother to give her human love. Granted this request she at last responds to the advances of Mizgyr, but just then the summer sun begins to shine upon her, and she melts away into the rising spring waters.

SHANEWIS

Opera in two acts by Charles Wakefield Cadman.
Text by Mrs. Nellie Eberhardt.

SHANEWIS, a beautiful Indian girl of musical promise, is sent to New York by Mrs. J. Asher Everton, a wealthy widow and prominent club woman of southern California. After several years' study, Shanewis is invited by her benefactress to spend the summer in her bungalow by the sea. A few days afterward, Amy Everton arrives home, following her graduation from Vassar and, in honor of both girls, Mrs. Everton gives a dinner, dance and musicale. Shanewis makes her first appearance before Mrs. Everton's guests.

Her initial number, "The Spring Song of the Robin Woman," a Tsimshian legend, together with the thrilling quality of her voice and her undoubted histrionic ability, create a sensation even among the older, more critical guests.

Lionel Rhodes, the childhood sweetheart and acknowledged fiancé of Amy, is fascinated by the charm and novelty of Shanewis. He names her "Enchantress," "The Robin Woman" who calls spring to the heart, and he makes love to her behind a screen of palms while the guests are out on the terrace dancing. Shanewis is at first shy but, finally, not knowing of his engagement to the daughter of her benefactress, she yields to his wooing conditionally. The condition is that he is to go with her to her home on the reservation to see if her family be any bar to his love. He consents, and their interview is terminated by the sudden entrance of Amy with a young man who seeks the next dance with the Indian girl.

Surprised and annoyed by their evident confusion

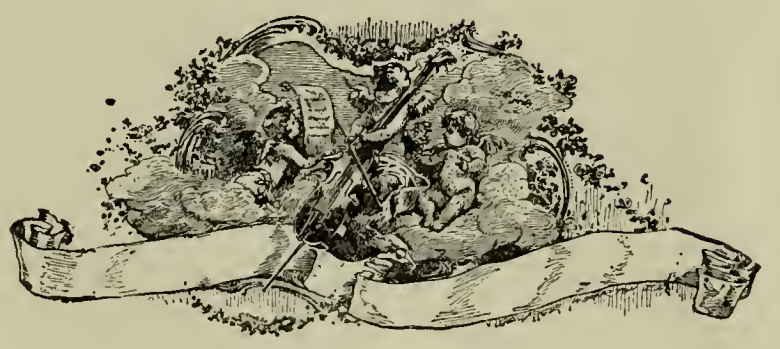
at her interruption, Amy jealously protests to Lionel, and is not reassured by his half-hearted efforts to propitiate her.

At midnight the guests hasten to take their departure, congratulating Mrs. Everton and Shanewis, and teasing Amy, laughingly, about her lover's interest in the Indian girl.

The second part takes place in Oklahoma a few days later. With a plausible excuse Shanewis has left Mrs. Everton for the reservation, where Lionel has secretly followed her. They are discovered watching the closing scenes of a big summer powwow. Instead of being repelled, the gay and brilliant pageant, the mingling of traditional and modern Indian life appeals to his strong sense of the picturesque. He watches with lively interest the crowds, the gay blankets, the Indian mothers with babies in cradle-boards, the dancers in regalia, and the white visitors in holiday attire. The ceremonial songs move him strangely, so that his impulsive love for Shanewis grows stronger. Therefore, when Philip Harjo, a fanatical young Indian devoted to the old traditions, presents Shanewis with a poisoned arrow once used by a maiden of the tribe to revenge herself upon a white betrayer, he is piqued and assures Harjo that Shanewis will never have any use for such a weapon.

Lionel and Shanewis attract much attention especially among the white people. Lionel begs Shanewis to leave early, but she insists on staying to the end. When the crowd has departed, the booths are stripped, and Shanewis has accepted the poisoned arrow from Harjo, Mrs. Everton and Amy hasten up in travelling costume. They strive to check Lionel's mad infatuation for Shanewis. He refuses absolutely to return with them. But the Indian girl, learning for the first time of his engagement to Amy, rejects his love with scorn. She insists upon surrendering him to Amy, thus repaying her debt to Mrs. Everton. Passionately she denounces the white race and its dealings with her people. She declares her intention of retiring from civilization to seek refuge in the forest, near to God, to recover from her wound. Recognizing the chasm between her and that other maid who sought revenge for treachery, she throws the bow and arrow far from her.

Though all the other Indians had left at the beginning of the altercation, Philip Harjo watches the scene from behind a tree. As Shanewis repulses Lionel, Harjo rushes out, snatches up the bow and arrow and shoots the young man straight through the heart. Shanewis runs back; she and Amy kneel beside him, while Mrs. Everton frantically attempts to drag Amy from the scene. Shanewis looks upward, saying, "'Tis well. In death thou art mine!"



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